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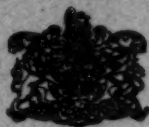
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Music and Letters

JULY 1938

Volume XIX

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ROUSSEL AND RAVEL

BY EDWARD LOCKSPEISER

THE twenty years since the death of Debussy in 1918 have seen the gradual fading of a wonderful efflorescence in French music. The passing during this period of Fauré, Satie, d'Indy, Dukas and, last year, of Roussel and Ravel leaves Florent Schmitt almost alone to represent that post-Wagnerian French generation to which few composers of recent times are not in some way or other indebted.

The period was extraordinarily fertile; and it was extraordinarily varied. The same age, the same people, produced the *cocasserie* of Erik Satie and the mysticism of Vincent d'Indy; the deliberately unemotional and formal art of Saint-Saëns and the revolutionary art of Debussy, indulgent and voluptuous. A fervent religious idealism inspires much of the music of this age; while others works display the most alluring fantasy and a highly developed faculty of pictorial description. In the complexity of lanes and by-paths we may distinguish two main schools: the hedonistic ideals of Debussy and the quasi-religious ideals of Vincent d'Indy both derive, the one directly, the other indirectly, from the Wagnerian impact; Saint-Saëns, on the other hand, and his follower Gabriel Fauré represent a classicism doggedly maintaining its independence in face of the conquests of Bayreuth.

Albert Roussel, though a pupil of d'Indy at the Schola Cantorum, appears to be in a class by himself. It is true that his early works, the Trio op. 2 (1902) and 'Résurrection' (1903), a symphonic poem inspired by Tolstoy's novel, show the influence of his master. In both, the Franck-d'Indy methods of "cellular"

development are employed, and at the end of the second work a liturgical choral is introduced in the best Schola Cantorum manner. But Roussel was not long to remain a follower, as he was never a disciple, of d'Indy, though he was professor of composition at the Schola from 1902 to 1913. Debussy's junior by seven years, Roussel had been an officer in the navy until the age of twenty-eight, and one might reasonably expect the works written in his early thirties to show traces, if not of d'Indy, of the Debussy of the 'Nocturnes' and 'Pelléas'. Actually a direct influence of Debussy is seldom discernible. His first Symphony, entitled 'Poème de la forêt' (1906), inspired by the forest of Fontainebleau, has occasional touches of Debussyan sensuousness; but here Roussel adopts a classical mould (slow introduction, *allegro*, *andante* and rondo, with cyclical return of the initial theme in the last movement) and on the whole the orchestration is unusually orthodox for the period. As André George pertinently observes, Roussel at the height of musical impressionism was "the enemy of local colour and picturesque detail".⁽¹⁾

So much for his relationship with the predominant figures of his age. The roots of Roussel's music are neither in Debussyan impressionism nor d'Indyan mysticism. He is seldom piquant and graceful in the manner of Ravel. As he has admirably stated himself, his ideal was "a music satisfying in itself, liberated from picturesque and descriptive associations and permanently removed from any localization in space".⁽²⁾ But that was not originally his ideal. In the works of his formative years he appears as a musician of nature, a pantheist. There is a poet in Roussel. His appreciation of nature is lyrical, and he excels in lovely, intimate tone-pictures of woods, rivers and fields. Illustrative of this phase of his art are the songs on poems of Henri de Régnier; the 'Marchand de sable', a score of enchanting incidental music for string quintet, harp, clarinet and horn; the 'Poème de la forêt'; and the 'Divertissement' for piano and wind instruments, op. 6, a small score of only seventeen pages in which a lyrical feeling is contrasted with passages of intense dynamic power, suggesting the early works of Stravinsky. In all these works one is aware of an original mind, unsentimental and conscientious.

Following the production of these works where nature is the source of inspiration, Roussel returned in 1909 to the Far East, which he had visited years before, during his service in the navy. The musical outcome of this journey was the 'Évocations' (1911) and the opera-ballet, 'Padmâvati', written during the war.

The three 'Évocations' were inspired by scenes in India.

⁽¹⁾ 'La Revue musicale', April 1929. 'Albert Roussel et la mélodie.'

⁽²⁾ *ibid.*

'Les Dieux dans l'ombre des cavernes' evokes the caves of Ellora; 'La Ville rose' is Jaipur with the palace of the Rajah; and 'Au bord du fleuve sacré', employing a chorus chanting passages from Kalidasa adapted by M. D. Calvocoressi, portrays Benares and the Ganges. There is no preciousness in this treatment of Oriental subjects. What is particularly remarkable is the intense rhythmic vigour and agitation. There is a profusion of magnificent themes, some of which are woven into an intricate polyphonic texture, though there is no sign that Roussel was ever a slave to scholastic devices. He is above all virile. Wonderful contrasts and effects of colour are achieved both in the orchestration and in the chromatic and modal harmony, but there is no fantasy—nothing that would make the 'Évocations' as immediately appealing as, say, Rimsky-Korsakov's 'Scheherazade'.

The opera-ballet, 'Padmâvati', on a two-act play by Louis Laloy, based on the drama of Queen Padmavati's resistance to the destruction of Chitar in the fourteenth century, is considered by many French critics to be Roussel's masterpiece. Here, indeed, are some extraordinarily fine pages, rich and subdued in colour, sometimes lyrical and animated, like the 'Évocations', by an intense rhythmic power. If the work fails, it is because Laloy's libretto, crying out for a vivid and dramatic musical accompaniment, receives instead a suggestive and decorative treatment. 'Padmâvati' was a realistic subject for a composer like Verdi; and the impression remains that Roussel's creation would sound as well in the concert-hall as in the theatre. At the time of its first production in 1923, however, Paris had been surfeited with the sumptuous, refined Orientalism of the Russians (and also of Debussy and Ravel), and this more severe treatment of an Oriental subject was welcomed for what at any rate was an absence of preciousness.²

Finally, after the nature-poems and the essays in Orientalism, Roussel produced a series of examples of pure music. Of his two works best known in England, 'Le Festin de l'araignée', characteristic of the first of the three phases we have observed, appears facile by comparison with the more concentrated 'Pour une fête de printemps' of eight years later. This was the last of his

² Besides 'Padmâvati' and the ballet-phantomime, 'Le Festin de l'araignée', which, since its first production in 1912, has gained popularity particularly as a concert-piece, Roussel's third important stage work is 'La Naissance de la lyre' (1922). The libretto, partly sung and partly spoken, is adapted from Sophocles. The work had little success in France and has not been performed in England. Nadia Boulanger made a forceful plea for it and wrote an interesting analysis of it in 'La Revue musicale' (May 1929). "It is a miracle of grace", she concludes, "where, without extravagance or restriction, peaceful conquests are made. . . . In this new domain Roussel harmoniously combines reason and poetry."

programme works for orchestra. Roussel now pruned away the decorative elements in his texture and developed a lean, forceful style, tremendously earnest and sincere in purpose. A second Symphony appeared in 1921, and from then on until his death last year there was an uninterrupted flow of chamber and concerted works and neo-classical works for orchestra, ending with the Concertino for cello and orchestra, op. 57. This last phase of Roussel's art is insufficiently known in England. His fourth Symphony, in A major, op. 53, was broadcast from London quite recently; the second Symphony, in B flat major, was played at the Leeds Festival last year; and his noble setting of the English Bible text of Psalm LXXX, op. 37, was given in London during the I.S.C.M. Festival in 1931. These have been the main performances in this country of his large concert works of recent years.

One admires the keen precision of Roussel's melodic line, his complex rhythmic patterns (he is fond of asymmetrical groups of five, six, seven, nine and ten in a bar), his contrapuntal skill and mastery of form. The exceptionally long melodic phrases, in which frequent use is made of intervals of the augmented fourth, major seventh and minor ninth, the harsh, curiously unadorned harmony and the subdued orchestration all betoken a severity not often associated with French music. His use of the modes, and particularly his varied methods of modal modulation, have been the subject of a penetrating study by Arthur Hoérée⁽¹⁾, who rightly considers Roussel's language one of the most intricately wrought of modern musicians. Yet he is never a calculating technician: his means are invariably employed to artistic ends. There is grace and charm in his music, but not of the type that one immediately thrills to. Truly impressive are his lyrical flights, his pages in a noble or pathetic vein and the works of his "Oriental" period. Roussel's admirers are justified in maintaining that if the appeal of his music is limited, it is because he has deliberately eschewed facile effect, preciosity and a hankering after novelty for its own sake.

Whereas the music of Roussel shows a constant development of mind and technique, the personality of Ravel is completely declared in the early song, 'Sainte' and the 'Habañera', his later works showing a gradual elaboration, rather than an expansion, of elements inherent in these beginnings. In almost every respect the two composers are utterly dissimilar. Roussel, seeking subjective expression, works in the larger forms; the art of Ravel is more sharply exteriorized, sentiments are objectively commented upon and toyed with. There is grandeur in Roussel; Ravel refines

⁽¹⁾ 'La Revue musicale', April 1929.

upon detail, his forms are diminutive, and precision in expression is carried to uncanny limits. In the words of Stravinsky, he is "le plus parfait des horlogers suisses".

Ravel's æsthetic is not difficult to probe. Representing the negation of philosophy and mysticism, he is an exquisite artisan who observes Debussy's precept, "la musique doit humblement chercher à plaire", while his music is also a perfect illustration of Rameau's "l'art de cacher l'art". Delicate, sensitive, epigrammatic and almost faultless in taste, he is rightly considered the very embodiment of the French spirit in music. There came a day, however, when his harmonic grace and coquettish orchestration no longer admitted of a further refinement. That was the tragedy of Ravel. There is certainly no "art of concealing art" in a work like 'Bolero', the mechanism of which is only too obvious.

An unfeeling musician? That is the question on which most critics of Ravel are at loggerheads. Scott Goddard finds the main melody at the opening of 'Daphnis et Chloé' "superbly prophetic" and "akin to the deepest poetic utterances of any age", its curves bearing "the inevitable elasticity and spring that is to be found in lines of highest draughtsmanship".⁽¹⁾ His French admirers, on the other hand, persist in regarding him as a cunning and subtle conjuror, a kind of human marionette who in his orchestration leads one to expect a trumpet call and produces a ripple on the flute. The chief exponent of Ravel's art in France, M. Roland-Manuel, goes even farther. Maintaining that every work of Ravel's was in its initial stage a pastiche, he paradoxically declares that "it is by imitating that he innovates (c'est en imitant qu'il innove), for he has no pretension to create *ex nihilo*". One is reminded of other French composers who employed this procedure: César Franck who, on the authority of d'Indy, habitually derived inspiration by repeatedly playing over a favoured work; and in the remote origins of French music, Adam de la Hale, the famous *trouvère* of Arras, whose 'Jeu de Robin et de Marion' consists entirely of chansons by other hands.

In this matter of imitation, Roland-Manuel points to Ravel's Trio and the first Trio, and also the organ Symphony, of Saint-Saëns; 'La Belle et la Bête' from the 'Mother Goose' suite and Erik Satie's 'Gymnopédies', and several other examples. It is interesting, too, to note Ravel's indebtedness to Chabrier, who first popularized the Spanish idioms in France, and to Liszt, from whose ornamental piano writing Ravel's highly individual technique in 'Jeux d'eau' (1901) largely derives. But he was not indebted

⁽¹⁾ 'Music & Letters', October 1925.

to Debussy, from whom the name of Ravel is inseparable. Hedonist and sceptic, romanticist and classicist, revolutionary and traditionalist—one can hardly conceive the one without the other.

There is a widespread notion that Debussy pointed the way to Ravel's innovations in harmony and orchestration, that the younger master owes the foundations of his individual style to Debussy's preparatory explorations. An examination of the dates of their relative works shows that the contrary is more likely to be true. Léon Vallas maintains that Debussy's recently published 'Lindaraja' derives from Ravel's 'Habañera', and the influence of 'Jeux d'eau' on the development of Debussy's pianoforte writing in the 'Trois Estampes' has been admirably described by Henri Gil-Marchex.⁽⁶⁾ He shows convincingly how the octave writing combined with decorative designs in 'Pagodes'—the first signs of Debussy's distinctive piano style—derive unmistakably from the original work of the younger master.

The reader may wonder why attention is given to these matters of innovation and precedence in technique when the real issue, he will say, is sincerity of purpose and achievement. The answer is that it was Ravel's nature, as of so many French musicians, to prize originality and ingenuity for their own sake. Therein lies his appeal to the intellect. "He is something of a dandy", wrote R. O. Morris, "liking his music to be better groomed, more smartly turned out than the music of other men."⁽⁷⁾ An opinion which Ravel endorsed when, writing of Brahms, he said that "he seems constantly haunted by the desire to equal Beethoven".⁽⁸⁾

In the years immediately preceding and following the war this cult of originality won a number of English devotees, and it was the fashion then for the young bloods to vie with each other in piquant orchestral effects and in extravagant expressions of fancy. In more recent years there has been a tendency to belittle the reputation of Ravel. He is commonly described as a skilful miniaturist, a delicate embroiderer, a soulless artisan, and so on. He was much more than that. Together with Debussy, this exquisite musician had a stimulating effect on English music which may be fairly well compared with the Wagnerian influence in France some thirty years earlier. In both cases a national form of expression eventually triumphed, in France in the work of Debussy, in England in the person of Vaughan Williams. Let us then pay homage to this wonderful wizard of music. He is an enchanter and a weaver of fantasy whose like we shall not soon see again.

⁽⁶⁾ 'La Revue musicale', April 1925. ⁽⁷⁾ 'Music & Letters', July 1921.

⁽⁸⁾ 'La Revue S.I.M.', March 15th 1912.

SYMBOLIC—CLASSIC—ROMANTIC

By A. H. FOX STRANGWAYS

If we imagine a perfect work of art—and there are those that we are content to distinguish by such an epithet—we regard it as in some way a triumph of mind over refractory material. The stone was raised, balanced, shaped, although it was heavy, lopsided, jagged. The marble which was inert and dirty awoke to life, and shone. The line and curve that were haphazard, the colour that was clouded or impure, were ordered and purified and harnessed to a meaning. The word was winnowed from its everyday sense, and the uncouth phrase chiselled, until the particular became the universal. Noise became tone, and mere continuance became patterned time, in order to create, in tune, an emblem of the onrush of living.

When we call such a work "classic" we give it a name which by derivation means "first-class." And by "we" we mean (limiting ourselves now to the art of music) those who, being educated and therefore unprejudiced, are alive at the time when the work is receiving intelligent performance, those to whom in the truest sense it is addressed. We now make certain demands; and, in doing so, we naturally think back to a time when less demands were made, and on to a time when more will be. Less demands were made when the triumph of mind over material was less complete, when the content was to hand and the form was conceived, but the skill to make them wholly interpenetrate was not there. Folksong and Gregorian tones are examples. The words of ballad and psalm, and with them the mood to be expressed, change from stanza to stanza; but the melody which is there to express the mood continues the same; it may vary in detail (in tempo, accent or gracenote) but there is as yet no power of altering the structure at will. Again, in fifteenth-century Belgium and Northern France, when the content was the *canto fermo* and the form the polyphony which surrounded it, there was an unbridged gap between them. A certain sacredness attached to this *canto fermo*: it must not be tampered with. So that, though it was the one principle of unity in the work and in certain connections a real centre, yet for the most

part it was foreign to the flow of the parts, and stood there as a callous point in a living organism. To this stage, when form did not wholly express content but only pointed to it as an emblem points to the thing signified, has been given the name of "symbolic" art.

Symbolic art is not only a thing of the past; it lives on in all that we call "academic", whether composition or performance, whenever in fact we hear the letter preferred to the spirit. It is in the grandiose (Handel at the Crystal Palace), the monstrous (Strauss's 'Elektra'), the bizarre (Alban Berg's odd noises and silences) and the sublime, in the technical sense of the word (Honegger's 'King David'). Again, it is the stage at which youthful composition begins, in imitation, whenever the work of some predecessor is incorporated but not absorbed, or sounds external to music (water, trees, frogs, clocks) are merely mimicked, not deftly alluded to. We may look at it in two ways—as unassimilated content or as unmanageable form; and we may say of those who employ it that they are not yet alive to the demands of classic art.

In contrast with symbolic, classic art is that in which form and content exactly cover. In 'Aida', 'Figaro', 'Meistersinger', in Mozart's F major Quartet, Beethoven's B \flat Trio, Brahms's G major Sextet, in Byrd's Great Service and Vaughan Williams's 'Sea Symphony' we find themes that are suggestive of and worthy of their subject; in Palestrina's 'Missa brevis', the 'Et resurrexit' of Bach's B minor, in the first movement of the Ninth, the overture to 'A Midsummer Night's Dream', in the best of Schubert's songs and the second act of 'Tristan' we find treatment that makes the themes greater than themselves. In all of these examples form and content interpenetrate.

One wonders what can come after this! If we may identify content with material and form with mind, we may say that progress must lie in the direction of form, in some way of subduing content to it even more decisively; and we can see that such a progress can have no finality. If classic art stood to symbolic as the endless circle to the finite line, its successor will stand to it as the open parabola to the closed circle. The one weakness of the classic art was that it was rounded and complete. It said things perfectly, but it said them all. Yet there is a vista beyond everything that man can imagine, and it is for this that provision must be made.

Classic art had aimed at beauty; but the world also contains ugliness.⁽¹⁾ If it is true to say of music that it is the best emblem we have of the onrush of living, then it must include ugliness; for that

⁽¹⁾ It is unnecessary here to go into the metaphysics of "value"; "beauty" and "ugliness" are, for the present purpose, names of unanalysed experience.

is there. But what is the ugly? Is it the opposite of the beautiful, and so inconsistent with it, or a perversion of it, and so a part of it? Browning's "Why rushed the discords in?" might be read either way—that ugliness is a foil to, or is a constituent of, beauty. To say that it is a foil makes ugliness the equal, in importance, of beauty; which we do not feel it to be. To say that it is part of beauty is in accord with what we feel to be true in the greatest music—in Beethoven's, for instance, who seemed to spend his life in hammering beauty out of ugliness—and with the idea of the growth of art being a long battle, with, we hope, victory at the end.

After the classics, then, the kaleidoscope takes a turn, and what was the fusion of content and form becomes now the absorption of the ugly by the beautiful. It is by this absorption that characterization and significance are reached. As the character of a man is built up of his good and bad sides, so the significance of a work of art is the resultant of its beautiful and ugly moments. Beauty is the focal point of classic art; significance of "romantic."

The word "romantic" dates a long way back; at the turn of the eighteenth century Continental men of letters began to use it to mean foreign, chiefly oriental, but in any case strange and queer. A fresh start was being made then, especially in poetry, and so the word means, as far as it means anything, "making a fresh start", with a hint of rebellion and iconoclasm in it. The technical use of the word, which is all that now concerns us, is this: it describes the stage when the mind is no longer satisfied with the complete fusion of form and content standing before it as an object of sense, but now wishes to take that fusion and impose form (that is, the operation of the mind itself) upon it, as in the classic stage it had imposed form upon content alone. If we may take the 'Tonus Peregrinus' as a typical piece of symbolic art, in which melody touches no more than the fringe of feeling, and Handel's 'He was despised' as a typical classic, where the rounded phrases and eloquent silences balance with exceptional finality, we shall call Purcell's 'When I am laid', with its dissonant semitones held in thrall by the ground-bass, a true piece of romantic art. But when Mozart's contemporaries looked back from 'Ah, lo so' ('Magic Flute'), with its adventurous *floritura* and poignant diminished sevenths, to Purcell, it was as romantics looking back to a classic. To us 'Ah, lo so' is in its turn a classic, and Wagner's 'Star of Eve', which takes strange liberties with key, and the first notes of 'Parsifal', which add to these liberties still stranger experiments with time, sounded fifty years ago romantic.

If we look at these stages as they occur in the individual composer, we see that they tend to keep the same order in point of time as in

degree of development. Beethoven's variations begin (in the G major sonata Op. 14 No. 2 and the A \flat Op. 26) as a mere addition of synonyms. In the 'Appassionata' (Op. 57) he seems to feel the insufficiency of this and breaks off impatiently. In the 'Harp' Quartet (Op. 74) they develop by devious paths and link up. In the Diabelli Variations (Op. 120) new ideas are superposed on the theme and throw light by contrast. In the E \flat Quartet (Op. 127) these two methods are combined, and the variational scheme never breaks the flow of one continuous movement.

As with the composer, so with the school; as with the lifetime, so with the century. We may in a true sense speak of symbolic, classic, romantic composers; but we have to remember two things. The people who give these names die, and so the names change. Reichardt (1752-1814) called Haydn and Mozart classics, and Bach, Handel and Gluck romantics. But E. T. A. Hoffmann (1776-1822) called all these five classics and Beethoven a romantic. And if we made a similar list now, it would be different again.

Secondly, labels are always suspect. Under cover of them we are always apt to say more than we mean. We called Beethoven a romantic when we could not grasp the posthumous quartets; now that we can, we call him a classic. Who knows that he will not one day be the greatest of the symbolics?

Perhaps a short way of putting what is contended for in this essay would be to say that each of these three stages was a *locus*, not a point (a point being a stable position determined by fixed conditions, and a *locus* a position on a curve determined by moving conditions). A given work of art cannot be ticketed as symbolic, classic or romantic in itself, though with reference to some other work of art it may be correctly described as belonging to any one of the stages. We may, if we like, call the Viennese period "classic" and Weber's couple of decades "romantic", but in doing so we beg a question: we tacitly relate Weber to Beethoven or Mozart, and Beethoven, perhaps, to Schumann, Chopin, or later men. In other words, we may treat the *locus* as a point, if we remember what it is that we are doing. Similarly we may turn the point into a *locus*, when, for instance, we contrast Brahms the Classic (as compared with Wagner) with Beethoven the Romantic (as compared with Mozart). And that leaves us with a medley of meanings which is entirely characteristic of the musician.

ELGAR'S USE OF THE SEQUENCE⁽¹⁾

By MARY G. DANN

CRITICS and analysts have lately fallen into the habit of presenting a composer's technique in the light of form and æsthetics, assuming that they have thus covered the essentials and that the music may stand or fall as a result of the conclusions thus drawn. With all due respect to this method of analysis, we may take it that, first, the question of æsthetics is a purely arbitrary one and may become very involved without producing anything resembling reliable proof of the merit of the music in question, and that, second, the formal element of this music may be faulty and the analysis result in a one-sided and unfavourable view of otherwise worthy material.

It has been pointed out that, in the case of Elgar, the device of the sequence proved a dangerous pitfall. To my mind this statement has been made abstractly and with little or no direct evidence to prove the point. It is necessary to know how he employed this so-called hackneyed device and why it proved so well adapted to his individual bent of musical mind. The use of the sequence as a unifying device has long been known to composers and has gradually developed from its more primitive form, known as the diatonic sequence in which harmony and melody remained within the boundaries of a single tonality, to its various modern forms presenting endless tonal possibilities resulting from the use of new scale systems and complex key relationships.

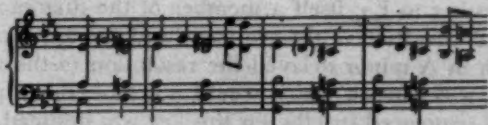
It is a particularly fortunate medium of expression in the case of Elgar, for, although all of his writing is decidedly tonal, his gift for employing rapid successions of keys incompletely established and bearing peculiar melodic or tonal relationship to one another finds itself in perfect accord with a device which waives any necessity for further formal relationship between the keys in question.

The analysis of his sequences requires a preliminary study of the tendency of successive tones or chords when they are found in consistent intervallic relationship. Since most Elgarian sequences

⁽¹⁾ This is a chapter from a larger treatise, 'The Harmonic Technique of Edward Elgar,' submitted by the author as a thesis when she took the degree of Master of Music at the Eastman School of Music, University of Rochester, U.S.A. It appears here slightly modified and abridged.—Ed.

cadence. The sequence is broken by the insertion of the third species of seventh chord in bar five where the dominant seventh in C was expected; this chord is a preparation for the F minor cadence. Immediately following this cadence the C minor sequence is heard. Note the cross-relationship of $E\flat$ — $E\sharp$ between the second and third bars; this would also have been true between the fourth and fifth if the passage had sequenced normally.

A very similar example at 72, part II, makes use of the supertonic and dominant chords in keys also related by a fourth:



This is a mere outline of the passage as it really appears, for passing tones eliminate the awkward voice movement; in the score the $F\sharp$ drops a half step to $F\sharp$ while the "alto" turns upward by a half-step from D to $E\flat$ thus transposing the whole pattern a semitone higher:



From the introduction to part II of 'The Apostles' I have chosen the following sequence whose keys are linked by a group of semitonally descending chords all of which are easily analysed as belonging to either one or the other key, but whose similarity of type and inversion renders uncertain the resolution of the final one of each group:



The succession of diminished chords could in this instance be carried on indefinitely with subsequent increasing uncertainty as to the key of resolution. A chord-by-chord analysis follows:



The tendency is momentarily to loosen ties with a key centre so as to enhance the final resolution in which a new tonic is definitely established.

A passage that is too long to quote here, but may be found at 7, part I of 'Gerontius' is a sequence of broken fourths including the appearance of three distinct tonalities in each pattern, the first modulation being brought about by a common chord and the second by a single tone which changes enharmonically.

The active tendency of the leading tone in the keys of C# and B is altered to become the inactive sixth step of the scale of a minor key a minor third removed. In the sixth bar the sequence is broken by the C# of the melody which would normally have been D#, later progressing to Eb, itself a member of the diatonic scale of C minor. The alteration of the sequence and the appearance of the Italian sixth in A minor delayed the resolution to the tonic chord of that key, a resolution which would not have taken place if the passage had sequenced strictly, for this key was destined to progress no farther than its dominant-seventh chord.

How many are the possibilities of a semitonally descending melody if divided into groups and made to become alternately varying parts of the accompanying chords! The sequence appears again at the fourth bar after 55, part I, this time with the signature of one of the keys altered, thus eliminating the enharmonic pivot tone:

C minor	Bb minor	G# minor
G minor	F minor	(normally Ab)

A preconceived plan which included the opening of the ensuing *lento* passage in the key of Bb major is doubtless the cause of this alteration. At 61 the enharmonic progression at exactly the same place in the sequence apparently proves the point in question—that such a progression was the deliberate choice of the composer for dramatic effect. The sequence begins in F minor and progresses through a series of flat minor keys to the fugal passage in Bb minor at 63; there is no technical necessity for the replacement of the Db minor section by C#.

F minor	Eb minor	C# minor
C minor	Bb minor	Ab major (to Ab minor)

A sequence whose imperfect technical structure makes it difficult to classify as to the intervals involved occurs at the second bar after 10 in the first movement of the cello Concerto.



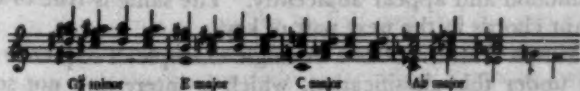
If the sequence of keys had been continued as begun in the first two bars, the vague feeling of suspended tonality would have crystallized into a very definite sense of key centre. As it is, the B minor—A minor modulation with its cross-relationship between F# in the bass of the second bar and F# in the inner voices of the following chord, together with the fact that the leading tone of each key is contradicted in the next chord which happens to belong wholly to the new key, is responsible for its interesting character. Note that in the final E minor pattern the type of seventh chord has been altered.

A whole-tone melody is really the basis for the passage at 9, part I of 'The Apostles', although the first bar employs a semitonal one:



The initial key is G major, apparently modulating to A major; the leading note in the latter key is flattened, however, while the bass does the unexpected by progressing to C# instead of C#. From here the sequence is strictly carried on, the basis being a series of major triads in the position of the third, alternately root position and second inversion, the chords themselves being separated by a major second.

B. MAJOR THIRD SERIES: Elgar's use of the tonal scale is rare and then it usually concerns the relation of tonal centres as in the following example at 60, part II of 'Gerontius':



This is a mere outline of the original passage and clearly indicates its principal characteristics. The chords I and II⁷ in each key establishes a common tone-relationship, while the tonic pedal-point moving downward by major thirds doubles the whole-tone pattern of the upper voice. Characteristic alteration of the sequence occurs in the initial appearance of the minor mode as well as in the upward half-step movement of the soprano in the fourth bar. There is always a feeling of cross-relationship between the first soprano note of one bar and the "tenor" note of the next. In this instance the sequence arrives at an enharmonic octave, so that all keys are in normal relationship of a major third. An outstanding exception to the rule of Elgar's usual enharmonic practices is to be discovered

in the transposed versions of this same sequence; for practical purposes the sequence as it occurs at 68, part II, is made to progress from the key of $C\flat$ to the key of $G\sharp$, normally $A\flat$. The increasing flatness of sequence, if followed strictly, would have arrived at an enharmonic octave $F\flat$ as follows: $E\flat$ minor— $C\flat$ major— $A\flat$ major— $F\flat$ major. The same situation arises at 73 where the initial key is C major; in fact the only keys available for the beginning of a strict sequence are those of $G\sharp$, $A\sharp$ and $F\sharp$.

In the last movement of the cello Concerto there is a similar sequence which arrives at an identical octave also by means of an enharmonic key-change within the pattern; in this case, however there is no particular reason why it should have taken place, for the initial key is $F\sharp$ minor and the passage following the sequence is in the key of $E\flat$ minor.



In the third bar it is possible to consider the D F A chord as the VI in F major; since the modulations are all by common tone, analysis would be as follows (beginning second beat of the second bar):

V—VI $F\sharp$ min. V—VI D min. V—VI $B\flat$ min.

VI—V F major VI—V $D\flat$ major

The older method of changing the mode of a chord in order to effect a modulation is here rendered unusual by the fact that although neither chord is common to the two keys in question, both have the same function and appear adjacently. The same is true of the two dominant chords in the next pair of keys.

C. MINOR THIRD SERIES: A single example of sequence will be quoted under this classification, which is interesting not so much because of actual key or chord relationships as for the unusual suspension of the voices. Seven bars after 10, part I of 'Gerontius':



The sequence is divided into four-bar patterns, the second one being interrupted by a cadence in G minor. Note that the bass of bars 3 and 7 contradicts the tonic note of the previous key, also that there is cross-relationship between the passing tones in the upper voice of bars 2 and 6 and the tenor of the following chord.

D. MAJOR SECOND SERIES : Perhaps the most interesting and individual of all are those sequences which progress wholly or nearly so by half-step and whose key centres are separated by a whole step is that in the "fear" motif in the same work.

It is characteristic that each of the sequence groups should outline not only a different key, but a distinct colouring, which is emphasized by the peculiar tonal relationship of the successive key centres.



The scheme of this first appearance of the theme at 2, part I, may be most clearly indicated by a progression of parallel semitonal thirds :



It is not immediately evident that the sequence is not carried out strictly, for the chords all resolve by half step and the general effect is of perfect sequencing : in the first place, the D major sequence should have continued as melody rather than harmony, while the E \flat pattern is treated in characteristically semitonal fashion by the uncertain mode of the subdominant triad. The E \flat group should have been D \sharp in order to carry out the major-second succession of keys, while the C \sharp and B sections are characterized by rhythmical diversity of structure.

In the second appearance of the sequence the progression is cut short by the value of two crotchets and made to modulate to the key of D \flat major thus :

D major—E \flat minor—D \flat major.

Two bars after 18 the figure appears in the following manner :

D \flat major—D minor—C minor—B \flat minor (cadence in major).

Here the time value of the first set of four notes is augmented and occupies the complete first bar :



At 24, part II, the progression is very similar to the one at 2, part I, the enharmonic skip occurring between the second and third members of the pattern ; the initial key is now minor, however.

The entire passage should be studied in the score as a perfect example of the composer's ability to include a large number of tonalities within a short space of writing. Note the almost exclusive use of triads and the familiar III^{\sharp} from the key of $\text{F}\sharp$ major which is used enharmonically as the new tonic chord.

Since the sequence of keys in the "miserere" theme is found to be very similar to that of other passages analysed here, it need not be quoted. Let us simply recall that its parallel semitonal thirds outline the keys of $\text{F}\sharp$ minor, E minor, and D minor (resolving to a major triad) and that the chords of each key are VI—V. The rhythmical and tonal similarity of the bass figure to the "fear" motif is at once evident.

A simplified version of the "sanctus fortis" theme at 40, part I, shows a common chord relationship to exist between each key :



Here the third type of seventh chord found in the fourth bar is a convenient pivot. Until the appearance of the $\text{G}\sharp$, $\text{B}\sharp$, $\text{D}\sharp$ the progression moves normally toward the key of $\text{G}\sharp$ major as anticipated by the sequential pattern ; a rhythmically altered version of this theme with a cadence in $\text{G}\sharp$ occurs six bars after 33, part I.

The "proficiscere" theme at 68 pursues a simple form by means of a common tone link from key to key in the melody :



Note that the initial chord of the $\text{D}\flat$ sequence is of a different type.

Contrary to his usual custom of preference for descending sequence, the composer has used an ascending one at the beginning of the first section (after the Prologue) of the oratorio 'The Apostles'.



The melodic whole-tone scale serves as the basis upon which has been built a series of chords that bear an unusual relation to one another. Here the close kinship between this scale and the duodecuple scale is particularly noticeable, for the bass is made to progress by the augmented fourth (or diminished fifth) interval which is generally recognized as the dominant of the twelve-tone system. The consistency of root position, the fact that all chords are triads and the evidence of a definite key centre at all times emphasize the tonal rather than the atonal implications of the whole-tone melody. Whatever keys are thought of in connection with these grouped chords—and it is possible to consider many combinations—there is always a sensation of contradicted tonality which is materially evidenced in the semi-tonal movement of the alto voice.

This sequence occurs again and again, but never in exactly the same form. In the following example the order of chords, major and minor, has been reversed and the alternation twice disregarded.



The result is that the first two bars and half of the third bar would probably be analysed in G minor and the remainder in G \sharp major. The key sequence is broken because of the unsystematic arrangement of the soprano position in the chord, the varying type of the latter being responsible for the change.

Still another version makes use of successive major triads whose soprano notes are in the same sequential relationship as in the first example quoted. Here the bass pattern again outlines the diminished fifth interval :



The half step E to F in the third bar is a characteristic method of terminating a sequence and causing a cadence in a key closely related to the one which began the passage.

While the net result of key sequence at 98, part II of 'Gerontius' is identical with the one above, the chord relationship between these keys is quite different :



The use of suspensions and anticipations and the fact that there are no large voice skips (note particularly the bass) are not the prime factors in making this passage so very different from the one in 'The Apostles'. The unassailable presence of a leading note which resolves normally (upward by half step) in the former example, coupled with the fact that in the latter example the new key is entered through its tonic chord and that the absence of any form of dominant leaves room for ambiguity in the placing of a key centre, accounts for the great difference in structure of a similar group of sequential modulations.

The imperfect sequence, it is now clear, is one of Elgar's favourite modulatory devices. Just as he is essentially a contrapuntal composer, so is he also a tonal composer, although his use of rapid sequencing often gives the impression of atonality ; many times his nervous intensity is accentuated by the shifting tonality accompanying a familiar figure or motif. The most characteristic sequences are those moving from key to key, whose tonics are separated by a major second ; the beauty of these sequences lies in their unexpected deviation from the established pattern. Such deviation often escapes detection at the time and is not sensed until the passage has ended.

There must be many listeners who have long been interested in knowing why exactly Elgar's sequences are so characteristic, and it is to be hoped that this discussion may bring them enlightenment and increased appreciation. By putting ourselves in the composer's place we are able to trace bar by bar the working of his mind as it unfolds itself before us.

A DISCREPANCY IN BEETHOVEN

By PAUL HIRSCH

EVERY musician is aware that in the first movement of Beethoven's fifth Symphony the first pause occurs on a single minim and the second on two tied minims :



This, however, was not originally the case. On comparing two copies of the engraved edition of the Symphony, published in the form of orchestral parts by Breitkopf & Härtel of Leipzig about April 1809, I discovered that one of them shows the second pause also over a single minim, thus :



The two copies of these early engraved editions have exactly similar title-pages, but one of them is clearly shown to be earlier than the other by the older appearance of the paper and the more primitive state of the engraving. In the first issue the second pause is over a single minim D, in the second (and in all later editions, including every full score in existence) it is over the second of a pair of tied minims. The same difference is found in bars 22ff, at the beginning of the second part of the movement, at the recapitulation, and again just before the end.

In looking for particulars of this interesting discrepancy, I had no difficulty in ascertaining that the autograph manuscript, which is in the Prussian State Library in Berlin, also has the second pause over one minim only. This fact has been known for a considerable time, but it seems to have been forgotten or disregarded. Grove mentioned it in 1896 ('Beethoven and his Nine Symphonies', p. 146, footnote) : "The second holding note in the autograph is one bar ; but in the first publication lengthened to two. Perhaps some editor will change it back." Theodor Müller-Reuter discussed

it in 1898, in an article on 'Die rhythmische Bedeutung des Hauptmotives im 1. Satz der Beethovenschen 5. Symphonie',⁽¹⁾ in which he states the difference between the manuscript and—as he believes—"all the printed editions". In Georg Schünemann's recently-published fine volume, 'Musiker-Handschriften von Bach bis Schumann', Berlin, 1936, we find on plate 59 the first autograph page of the fifth Symphony, on which it can be clearly seen that bars 3 and 4 are written as in my second musical quotation above. (The editor, however, does not mention this in his prefatory discourse on the manuscript, pp. 68f.)

It seems, then, to have been generally overlooked that Beethoven made these corrections at a later date, and it remained entirely unnoticed that there existed an engraved edition of the Symphony corresponding in this particular with the original manuscript.

Messrs. Breitkopf & Härtel have very kindly given me some details of this earliest issue of the parts. The engraving was done from a contemporary hand-written copy sent to them for the printing of the parts. This manuscript copy—which still exists—originally had the second pause over one minim only; but there is a correction in red ink, inserting the extra bar at the beginning and in all the corresponding places, and these alterations were transferred to the copperplates for the second issue, and thence to all further editions.

In a letter to the Leipzig firm, dated March 4th, 1809,⁽²⁾ Beethoven wrote:

To-morrow you will receive particulars of some minor corrections I made during the performances of the symphonies—for when I gave them to you, I had not yet heard them—and one should not pretend to be so divine as [not] to correct things here and there in one's works.

Beethoven heard his two new Symphonies—the fifth and sixth—performed for the first time on December 22nd 1808. The list of alterations sent to Breitkopf & Härtel⁽³⁾ has not been preserved,

⁽¹⁾ The article appeared for the first time in the 'Musikalisches Wochenblatt', 1898; a reprint with some additions is in Th. Müller-Reuter's 'Bilder und Klänge des Friedens', Leipzig, 1919. The author shows in a table the differences between the pauses in all the bars concerned, without knowing that besides Beethoven's original manuscript the first issue of the printed edition also shows the earlier version.

⁽²⁾ Kalischer, 'Beethoven's sämtliche Briefe', Berlin, 1906, Vol. 1, p. 252. "Sie erhalten morgen eine Anzeige von kleineren Verbesserungen, welche ich während der Aufführung der Symphonien machte—als ich sie Ihnen gab, hatte ich noch keine davon gehört—und man muss nicht so göttlich sein wollen [nicht] etwas hier oder da in seinen Schöpfungen zu verbessern."

⁽³⁾ It seems not to have been sent on the following day, but only on March 28th 1809 (cf. Kalischer, *ibid.* p. 261), which would explain why the corrections could not be made until after the first issue had been engraved about April 1809. I am indebted to Dr. Georg Kinsky of Cologne for this information.

but there can be no doubt that the change in bars 4 and 5, as well as in the other places mentioned, was one of them. It was too late to make use of them for the first issue of 100 copies, of which very few seem to have survived. The second issue, it is interesting to note, appeared before the end of 1809.

On hearing his work Beethoven probably found that the second pause and some of the others were not long enough, and wished to make some corrections accordingly. A footnote in Thayer's 'Beethoven'⁽¹⁾ reads as follows:

The second pause must, of course, be held longer than the first, as Beethoven showed clearly enough by letting the D occupy two bars.

The editor of Thayer's work was not aware that this reading had been altered by the composer only after the first issue of the original edition had appeared.

Müller-Reuter (in the article quoted above) deals at length with the question whether Beethoven wished to show by this alteration where he intended two-bar rhythm and where three-bar rhythm. He also argues this with Weingartner⁽²⁾ and with Martin Frey, who had written on 'Die Taktart im ersten Satze von Beethovens C-moll Symphonie'.⁽³⁾

Weingartner and Frey, unlike Grove and Müller-Reuter, do not seem to have been aware of the difference in the pauses in the original edition. It seems to me that Müller-Reuter's theories are rather far-fetched and that Beethoven, after hearing the Symphony, simply altered the bars in question because he felt that they ought to be held longer.

The whole matter may seem of little importance, but it affords us yet another proof that sometimes first editions or other early editions may be of greater value for the study of a composer's intentions than the original manuscripts. This does not apply to composers who, like Mozart for instance, did not always have the chance of reading the proofs of the first editions of their works. Beethoven, on the other hand, scrupulously read his proofs, and we know of more than one instance in which he remonstrated with his publishers about mistakes in copying.

⁽¹⁾ Second edition, Leipzig, 1911, Vol. III, p. 90. (This note is not in Krebhiel's English edition.)

⁽²⁾ 'Ratschläge für Aufführungen der Symphonien Beethovens', Leipzig, 1906.

⁽³⁾ 'Die Musik', Vol. IX, No. 3, 1909/10, pp. 64ff.

THE TONALITY OF ENGLISH AND GAELIC FOLKSONG

BY HERMAN REICHENBACH

HISTORICAL problems of tonality have a special significance to-day. A new orientation in our feeling for key where our own music is concerned induces us to regard ancient principles of tonality not only with the interest of historians, but from the point of view of an enlargement of our knowledge and our receptivity for unaccustomed tonalities.

The peculiarities of tonality in English and Gaelic folksong are generally known. Compared with the musical folklore of other nations, their special characteristics do not lie in their pentatonic or modal foundation, but in the fact that these old formations have preserved themselves in this country down to the present day, for all that as early as 1240 an English song in a pure major key appeared: the Reading rota, 'Sumer is icumen in'. But many difficulties in connection with the analysis of folksong have yet to be solved on the following points:

- (1) the relationship between a pentatonic and a modal system;
- (2) the special properties of the Mixolydian mode in its application to English and Gaelic folksong;
- (3) our attitude towards the tritone and *musica ficta*;
- (4) the absence of several of the modes;
- (5) the bearing of the modes on harmonic and melodic construction.

It is unquestionably wrong to speak of a "modal influence" on folksong, as we find it done in several English publications; its modal character is, on the contrary, a fundamental element of its nature. When I published a few years ago an analysis of the modal characteristics of German folksong,⁽¹⁾ the new methods I used for the purpose yielded unexpected and most interesting results. An application of these methods to English and Gaelic folksong promises not only some particularly good results, but new light on the methods themselves. My publications being little known among

⁽¹⁾ 'Formenlehre der Musik', Part I. (Kallmeyer, Wolfenbüttel, 1929.)

English-speaking musicians, I had better give a brief outline of the basic principles of my investigations.

In order to establish an exact philosophical basis I introduced the so-called "theory of shape" (*Gestalttheorie*) into my æsthetic discussions and proved that, according to this theory, a musical form is not a sum-total of elements, but a unity, a "shape". It follows that any kind of analysis based on an examination of elements (motives, &c.) is bound to fail. Each composition of the same type—e.g. the classical sonata, the French overture, the binary song-form, and so on—is but a variant of a fundamental shape. To begin with the simplest of these problems—the folksong—I had first of all to rid myself of the notion that the scale is to be regarded as the fundamental shape of melodic forms. A scale can become itself a shape only in quick motion and under special rhythmic conditions. As a rule it is a sum-total of notes which, in a different order, form the material of a composition. At most the scale may be regarded as the sum of two tetrachords, each of which, in fact, is a shape. In this respect I was obliged to differ from Heinrich Schenker's theory of a "primary line" (*Urlinie*), a phenomenon he believed to have discovered wherever he came across a more or less complete fraction of a scale, which is simply a sum-total, not a shape.

The shape of old folksongs, dating from before the establishment of major and minor, I found to be determined by the modes. This, too, does not by any means suggest that the familiar old scales should be regarded as the fundamental shape of every song cast in a certain tonality. On the contrary, I proved Cecil Sharp to have hit upon the truth to an extent he did not himself suspect when he said that "the common habit of picturing the scale as a succession of ascending or descending notes is one that leads to much confusion of thought".⁽¹⁾

The conception of a mode includes a particular value and frequency of each note, a characteristic ethical value and a typical melodic structure, whereas the position of the semitones, which is always regarded as vital, has so little importance that the intervals could from the very beginning be altered by sharpening and flattening at will. Thus the examples of ecclesiastical modal tunes in Grove's Dictionary, for instance, already contain flats.⁽²⁾ And the writer in Grove is perfectly right, for these are not exceptions, but the rule.

A connection between pentatonic and modal music is generally

⁽¹⁾ 'English Folksong: some Conclusions' (Novello, London, 1907), p. 41.

⁽²⁾ See article on 'Modes, Ecclesiastical', Vol. III. p. 481 (1927 Ed.).

admitted. Annie G. Gilchrist presupposed in regard to Gaelic folksong⁽⁴⁾ a direct relationship such as I suggested in the work cited above; but she was unaware of the full extent of her task and thus made some mistakes which I will endeavour to rectify. If we suppose that each mode had its origin in a pentatonic scale, so that auxiliary notes were added to fill up the larger intervals of augmented seconds and to make a scale of seven notes out of a scale of five, that moreover this system of seven notes is based on the principle of the pure fifth, exactly like the pentatonic system, then three different diatonic scales may be made out of each pentatonic scale.⁽⁵⁾ Not that this means fifteen different scales, since the same scale results more than once: the Dorian, the Æolian and the Mixolydian are each produced three times in different ways. Which of these is the right one does not depend on the hazards of a system; it is exactly determined by the frequency, the immutability (in the sense that they remain unaffected by accidentals) and the importance of the five "substantive notes" among these seven notes.⁽⁶⁾ On making statistical investigations of Gregorian melodies I found the following relationships, which I oppose to those of Miss Gilchrist's system. For my part I renounce the Æolian and Ionian modes, which are not genuine. They are, on the contrary, the first and last attempts to introduce the modern tonalities of major and minor into the system of the church modes, an attempt made by Glarean in 1547. Æolian is either Dorian or minor, Ionian either Lydian or major.

	1	2	3	4	5	6	7	8	Gilchrist	Reichenbach
			Pentatonic						Modal	Modal
(1)	C	D		F	G	A		C	None	Mixolydian 2
	G	A		C	D	E		G		
(2)	D		F	G	A		C	D	Æolian	Dorian
(3)	F	G	A		C	D		F	Mixolydian	Lydian
(4)	G	A		C	D		F	G	Dorian	Mixolydian 1
(5)	A		C	D		F	G	A	Phrygian	Phrygian
	E		G	A		C	D	E		

In order to examine the relationships between pentatonic and modal scales in English folk music I established statistics of English folksongs also. I chose the collection of Somerset songs,⁽⁷⁾ so as not

⁽⁴⁾ 'Journal of the English Folk Song Society', Vol. IV, p. 153.

⁽⁵⁾ All these possibilities are shown in 'English Folksongs from the Southern Appalachians'. Collected by Cecil J. Sharp. (Oxford University Press, 1932.) Preface by Maud Karpeles, p. xix.

⁽⁶⁾ "A song may be in a pentatonic scale although more than five distinct notes are touched in it, if it has only five substantive notes and the other one or two are used as passing notes". A. H. Fox Strangways in 'The Music of Hindostan' (Oxford University Press, 1914), p. 126.

⁽⁷⁾ Cecil J. Sharp, 'Songs from Somerset' (Simpkin Marshall, London, 1915.)

to expose myself to the suspicion of having selected from the wealth of all the known modal songs only those that suited my purpose, and also because I regard Cecil Sharp's researches as particularly reliable in the matter of tonality. Two columns of figures will be seen to appear under each note in my table. The first column under each note shows how frequently that note appears, a crotchet being taken as unit and a semibreve therefore counted as 4. The second column shows how often the note in question appears on the first beat of a bar, this rhythmic preponderance giving a very good idea of how the pentatonic substantive notes in a diatonic system may be recognized.

DORIAN SONGS

	D	E	F	G	A	B	C
Sweet Kitty ..	7½ 2	4½ 1	2 1	4½ 1	10½ 5	3½ 2	7 1
Bruton Town ..	12 1	2½ 0	½ 1	7 2	9 4	1½ 0	10½ 0
Sheep shearing ..	19 5	9 0	11½ 7	5½ 1	21½ 9	1½ 0	6 3
I am seventeen ..	10 1	6 1	6 2	5 2	10 4	4 1	10½ 2
Henry Martin ..	14½ 4	5½ 0	5 3	7 3	18 6	1 0	3 2
Drowned lover ..	12 6	1½ 0	1½ 0	8 3	14 7	3½ 0	9½ 0
Erin's home ..	14½ 3	2½ 0	7½ 3	12 0	17 7	1½ 0	8 3
The crafty lover ..	11 4	3 0	2½ 1	5 0	18½ 5	2½ 0	5½ 5
Lord Bateman ..	10 4	6 0	10 2	8 0	8½ 2	0 0	4½ 0
Early, early ..	16½ 2	½ 0	3½ 1	3 3	12 1	1½ 0	11 0
Husbandman ..	15½ 3	7 0	12 4	7 3	12½ 4	1 0	1 0
O Sally my dear ..	9 3	4 0	9½ 6	5½ 1	13½ 3	0 0	6½ 3
Brimbleton Fair ..	10½ 0	4½ 0	3 0	6 4	10½ 2	6½ 0	8 2
The ship ..	18 3	6½ 0	7½ 2	10 2	12½ 1	4 0	14½ 4
Outlandish Knight ..	10 1	4 0	3 0	6 1	12 5	3 0	8 1
High Barbary ..	13½ 7	4½ 0	6½ 2	6½ 2	12 4	0 0	3 1
The pretty ploughing-boy ..	17½ 7	1 0	4½ 1	9½ 4	15 7	5 0	9½ 2
The robber ..	13½ 3	9½ 1	6½ 1	6 1	9½ 3	½ 0	6½ 0
	234½	8a	102½	121½	236½	40½	132½
	59	3	37	33	79	3	29

The result is obviously the same as in Gregorian Dorian. The predominance of the five substantive notes is so evident that we should recognize the Dorian mode even if E or B were occasionally flattened. The second column under each note shows the true value of each degree of the scale particularly clearly, especially at the dominant. It is obviously impossible to derive the Dorian mode from a pentatonic scale on the 1st, 2nd, 4th, 5th and 7th degree, as Miss Gilchrist does, because the third is essential and stronger than the second. In plagal Dorian, indeed, the third is the dominant. This table and the following ones will also prove that Percy Grainger⁽¹⁾ was wrong when he asserted that all English folksongs are based on a single scale. If in his example No. 15, 'Bold William Taylor'⁽²⁾ the third wavers and tends towards the major, this does

⁽¹⁾ Journal E.F.S.S., Vol. III, No. 12, p. 158.

⁽²⁾ H.M.V. record No. 02148.

not imply a Dorian melody, as Grainger supposes, but clearly indicates a Hypomixolydian one, while the Dorians, No. 8, 'The white hare',⁽¹⁰⁾ and No. 10, 'Lord Bateman',⁽¹¹⁾ are built on the degrees 1, 3, 4, 5, 7. Nor do the gramophone discs show the alterations of the third which Grainger heard on earlier records.

The success of the above observations confers the right to approach the Lydian songs from the same point of view. The so-called Lydian scale, with the tritone formed by its fourth degree, occurs only once in the Somerset collection, and the song in question ('James Macdonald') may, according to A. H. Fox Strangways,⁽¹²⁾ be influenced by gypsy music. But there are quite a number of melodies that are Lydian in the sense indicated above:

LYDIAN SONGS								
	F	G	A	B	C	D	E	
Young women ..	14 7	6½ 3	6 0	1 0	11 0	7½ 6	2 0	
Barbara Ellen ⁽¹⁰⁾ ..	10½ 1	5 1	6½ 2	0 0	8 1	4½ 3	3½ 0	
Lord Rendal ⁽¹⁰⁾ ..	14 2	4 2	5½ 1	0 0	15 1	8 3	2 0	
James Macdonald ..	6 1	2½ 0	11 4	4 0	8 3	13½ 8	5½ 0	
The brisk widow ..	20 4	1½ 0	8 4	3 0	11½ 0	4 3	7 1	
The foggy dew ..	10½ 3	2½ 1	5½ 0	2 1	12½ 2	5½ 3	1 0	
Farmer's daughter ..	11 5	4½ 1	11½ 4	2 2	4 0	6 2	1 0	
	85½	26½	53½	12	70	49	20	
	23	8	15	3	7	28		

The dominant, C, exceeds the sixth in frequency of occurrence, but not in frequency of accentuation, for the sixth falls on the accented beat most often. The reason for this is the frequent suspension, D-C, at the beginning of a bar, which is characteristic of Lydian melodies. In this sense we might call a whole series of other tunes Lydian, so long as they retain this fundamental pentatonic structure and base their harmony not on the cadence, but on a pedal. 'Midsummer fair', 'Dicky of Taunton Dean', 'Little Sir Hugh'; 'Death and Lady' and 'Barley mow' may be cited, and it will be seen in a moment in what way they are distinguished from Mixolydian tunes.

MIXOLYDIAN SONGS. FIRST TYPE							
	G	A	B	C	D	E	F
Green bushes ..	14½ 4	7½ 1	5½ 0	2 0	10 6	2 0	7 5
The low land ..	14 7	5½ 0	5 0	9 1	10 4	2½ 0	3 0
As I walked ..	10 2	2½ 0	1 1	2 0	8½ 3	3½ 0	5 2
Crabfish ..	13½ 2	2 1	½ 0	1½ 0	8 3	3 0	5½ 2
Rambling sailor ..	20 6	5 0	1 0	3 0	10 3	4 0	6 3
Saucy sailor ..	7 1	1 0	4 0	5½ 3	4 3	½ 0	2 0
Green wedding ..	11½ 5	6 0	6½ 0	6½ 3	12½ 4	3 0	2 0
William Taylor ..	8 1	1 0	4 0	7 4	6½ 1	3½ 1	2 1
	96½	30½	27	36½	69½	22	32½
	28	2	1	11	27	1	13

⁽¹⁰⁾ H.M.V. No. 32976.

⁽¹¹⁾ H.M.V. No. 32972.

⁽¹²⁾ 'Cecil Sharp' (Oxford University Press, 1933), p. 42.

⁽¹³⁾ An older form of these two songs, still sung in the Appalachians to-day (No. 24D and No. 7C), retains the purely pentatonic form, i.e. without the seventh.

SECOND TYPE

	G	A	B	C	D	E	F
Unquiet grave ..	11 3	4 0	3 1	3 3	6 2	6 0	1 1
Brennan ..	22 7	4 0	4 0	7 5	18 3	6 0	3 0
Sovay ..	10 5	7 4	6 0	3 1	25 9	8 3	5 3
The Cornish young man ..	11 4	3 1	3 2	5 1	15 3	5 3	3 1
Ruggleton ..	11 2	3 0	1 0	1 1	8 2	5 1	2 2
Cruel mother ..	11 0	2 0	4 1	8 3	7 3	1 1	1 0
	76 1	23 1	22	29	81	32	15
	21	5	4	14	23	8	7

Like Gregorian plainsong, English folksong shows two types of Mixolydian as regards its pentatonic root—1.2.4.5.7. and 1.2.4.5.6—and it is impossible to regard either of them as an exception. The first type occurs more often in English folksong. According to A. H. Fox Strangways⁽¹⁴⁾ it is also favoured by the Indian pentatonic raga, and it is moreover the tuning of the Highland bagpipe. Compared with the Lydian tunes, the preponderance of the fourth and the subordination of the third is striking, and it is this which in the first place distinguishes Mixolydian from Lydian and for that matter from modern major. Not infrequently the third even becomes flattened whenever the melodic conduct requires this. Cecil Sharp explicitly confirms this fact:⁽¹⁵⁾ "There are, however, several English folk-airs in which accidentals occur. These are Mixolydian tunes in which the third of the scale is occasionally flattened, thus technically at any rate changing the mode from Mixolydian to Dorian." Although he is unable to account for the fact very clearly, his astonishing instinct for the understanding of modal melodies nevertheless lets him declare that "they all strike me as Mixolydian tunes, not Dorian". A convincing example of the adaptability of the third in the Mixolydian mode is the Gaelic 'The deer are there', which will be found on page 279 among my specimens of Hypomixolydian tunes.

A matter of great complexity is the discussion of the seventh. In tunes of the first type (1.2.4.5.7) it belongs to the substantive notes and must therefore be a major second below the keynote. The rare exceptions, corresponding to the principle of the *subsemitonium* in *musica ficta*, are clearly but incidental alterations, as for instance in the third bar of 'As I walked through the meadows', given in the table of Mixolydian tunes on page 278. In tunes of the second type (1.2.4.5.6), on the other hand, it is a subsidiary note and may be either a major or a minor second below the tonic. Unlike *musica ficta* and German folksong, for instance, English folksong gives

(14) 'The Music of Hindostan', p. 126.

(15) 'English Folksong', p. 69.

preference to the minor for the seventh degree, even in the Lydian mode ('The brisk widow'). In the latter case a scale of four major seconds in succession appears, E \flat , F, G, A, B, which does not come within the system of pure fifths. The same scale, with a different tonic, results from the first Mixolydian type when the sixth is chosen as a minor auxiliary note and the third as a major one, as in 'The saucy sailor', whose scale already attracted the attention of Cecil Sharp. There is no need, however, to take into account any system of tuning outside that of pure fifths, so long as it is a matter merely of subsidiary notes, which exercise their tension only in their immediate neighbourhood and are not responsible for the song as a whole.

It is otherwise with some Gaelic songs. Here the coincidence of the minor seventh with the major third is so predominant that it is hardly possible to speak of the former (Lydian) or the latter (Mixolydian) as subsidiary notes. Miss Gilchrist therefore imagined that she was bound to construct the Mixolydian mode on the degrees 1.2.3.5.6; but this was certainly wrong, for the sixth is as a rule wholly absent and is in any case the weakest note of all. Thus 1.2.3.5.7 would have to be presupposed, in which case however the five substantive notes could not conform to the system of pure fifths. I nevertheless felt that I could range 'There is constant love' under the Lydian tunes, although the scale is purely Mixolydian, by considering first and foremost the substantive notes and the melodic structure. That I was justified in this is shown for example by the Gregorian plainsong for Communion on the sixth Sunday after Whitsun, which in the 'Graduale Romanum' is expressly designated as Hypolydian, although it contains a minor seventh. But this is not possible in the case of songs like 'The white dog':



A basic system that takes no account of the consonance of pure fifths cannot be elaborated on a principle of *consonance* at all, but only on a principle of *distance*. In such cases the seconds cannot be pure $\frac{2}{3}$ or $\frac{3}{2}$ either, as we are accustomed (not to complicate matters by mentioning that fact that we actually are not, if we use equal temperament); they are neutral intervals approximating to $\frac{3}{4}$ or $\frac{4}{3}$ of a whole tone. The tuning of the bagpipe, the gramophone records taken by Percy Grainger and the reports of collectors like Cecil Sharp themselves agree in demonstrating that the position of the subsidiary notes, which fill in the two gaps in the pentatonic

scale, must originally have been chosen according to a principle of distance, not of consonance. The middle of a minor third was sought and, to begin with, two equal intervals of three-quarters of a tone were established. The diatonic differentiation of minor and major seconds, which together make a minor third, is a later stage of development.

Lastly another important characteristic of these types of melody, indeed perhaps the most important of all, must be considered. It is a peculiarity of pentatonic tunes that their tonic is often indistinct, while another, higher note, shows a decided centralizing force. The whole melody appears to pivot upon this central note of a certain pitch, and only towards the final—provided that there is one at all—does it gradually fall to a more or less fixed depth. We find the same in the so-called dominants of the church modes: the dominant is a higher note of the scale, often the fifth, in the Phrygian mode the sixth and in the plagal modes the third or the fourth. Each mode has its special dominant. It is the note on which the greater part of the ecclesiastical texts is recited and around which the melodies are made to circle. The tables given above show that modal English folksongs have the same dominants as Gregorian plainsong. The same applies to the plagal songs, such as the Hypolydian 'Heave away' (major third), the Hypodorian 'The brisk young bachelor' (minor third) and the Hypomixolydian 'Fanny Blair' (fourth). This last, by the way, is an astonishing instance of the variability of the third and seventh in this mode.

The ecclesiastical tradition yields us some modal forms which come very near the *primary shape* of the tunes in the modes in question, and indeed perhaps are that very shape itself. I refer to Gregorian psalmody as cultivated by the Roman Catholic Church from the beginning to the present day. This psalmody prescribes a definite form of recitation for each mode, a kind of song-speech on the constantly repeated dominant, with the opening of the first line rising from tonic to dominant in a curve, with a characteristic choice of substantive notes, a half-close between the lines and a return to the tonic at the end, generally after a rise of the voice above the dominant in a climax. This is not the place for an examination of the melodic ingenuity of these patterns, for which I merely refer the reader to my book, already cited. In so far as it concerns us here, I will merely state that each modal tune, considered in the light of the "theory of shape," is seen to be a variant of the psalmody in the same mode. It has the same opening, though more developed, a similar half-close in the middle and the same climax and return to the beginning, while in place of an actual

repetition of the dominant there is a more or less close circumscription of it.

Only now do we gain a clear picture of the significance of a modal tune in the light of this "theory of shape", and the modal system at last reveals its full meaning only when it is examined in that sense. The classical tonalities too have their primary forms, but fundamentally different ones, since they are mainly based on cadential tension and on certain rhythmic periods. It is inadmissible to regard both major and minor as though they were modal scales with different displacements of the semitones. Nor does any continuous evolution lead from the old modal system to the new one of keys. The end of the modal system began when Glarean, in 1547, found himself obliged to make analyses of the coincidence of various modes in the different voice-parts of one and the same composition. In the same way is the end of harmonic tonality indicated to-day by the appearance of bitonality and polytonality, while we are as yet uncertain how the coming new tonal principle is to be understood—certainly not merely in the sense of an expansion of the existing material of sound, as Joseph Yasser supposes.⁽¹⁴⁾ A special harmonic tension in the Dorian mode, as distinct from the minor, never existed. The well-known exceptions (Lydian in a Beethoven quartet, Phrygian in a Brahms symphony) are mere alterations of major and minor respectively.

There are various degrees of resemblance between psalmody and modal composition. Gregorian melodies come nearer to psalmody than medieval motets do, and the older folksongs nearer than the later. As regards English and Gaelic folksongs, I propose to make some comparisons which will speak for themselves (see musical examples at the end). We have here a natural explanation for the note-for-note resemblance between such songs as 'Lord Rendal' and 'Barbara Ellen' or 'Henry Martin' and 'The crafty lover'. A study of my comparisons of such tunes with psalmody will be found most rewarding. It is not only historically interesting, but pedagogically significant to see how openings, half-closes and returns to the beginning are shaped and how, instead of repetitions of the dominant, the folksongs show great curves upwards and downwards between the reiterations of that note. Their rich waves of melody will thus be better understood as a unity, a "shape".

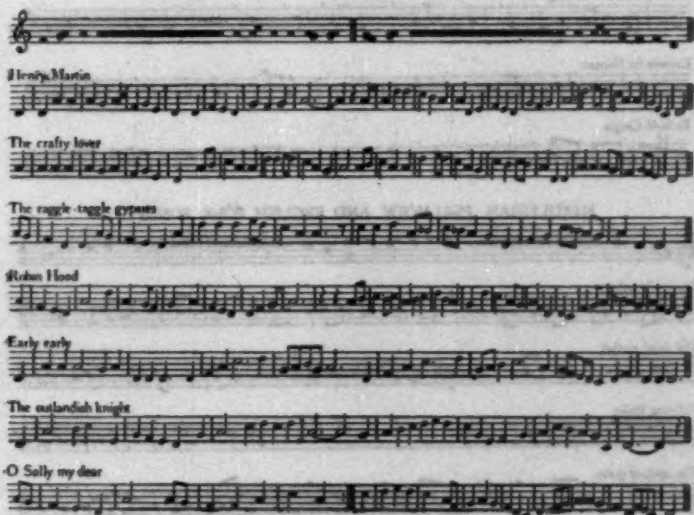
I feel moreover that I may have thrown some light on the riddle of the origin of folksong without composers. No folksong came to light as a wholly new composition: each was a variant of an already existing shape. While each singer embroidered further on the tune,

⁽¹⁴⁾ 'A Theory of Evolving Tonality' (New York, 1932).

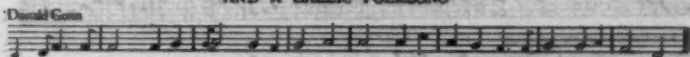
the primary form of the mode saved him from losing a natural, healthy form and a genuine style. This primary form was respected as unconsciously as we incline to use the cadence or the eight-bar period to-day.

How far this comprehensive view of the modes was already held by the ancient Greeks is as yet an unsolved question. No doubt the system of octaves was a system for scientists, in Greece as elsewhere; its artistic significance, connected in some way with the provinces which gave the modes their name, is more of a mystery. The ancestry of this shape is known to us in folk and children's songs, as well as in the music of some primitive races (Veddahs, &c.). There we have short melodies constructed on three or four notes at a distance of a whole tone or a tone and a half, without any rounded form and without beginning or end. "These may be called circular tunes, in that they are intended to be played over and over again."⁽¹⁷⁾ ('The white dog', quoted in music-type on page 274 must be understood in that sense.) They have the dominant pivot in common with pentatonic and modal tunes, but they are still

DORIAN PSALMODY AND ENGLISH FOLKSONGS



AND A GAELIC FOLKSONG



⁽¹⁷⁾ Cecil Sharp, *op. cit.*, p. 61.

without a tonic. In connection with pagan magic formulas they were already in use before the establishment of the Roman Catholic Church.

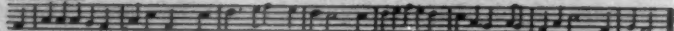
LYDIAN PSALMODY AND ENGLISH FOLKSONGS



Lord Rendel



Barbara Ellen



Young women



James Macdonald



AND GAELIC FOLKSONGS

Hast thou seen the sun



There is constant weeping



Lament for Shem



Beloved Granger



MIXOLYDIAN PSALMODY AND ENGLISH FOLK SONGS



The saucy sailor



The cruel mother



William Taylor



The unquiet grave



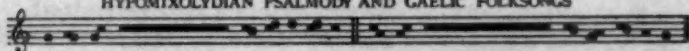
The Cornish young man



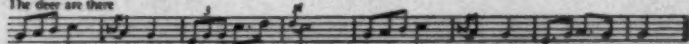
As I walked through the meadows



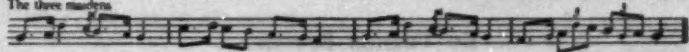
HYPMIXOLYDIAN PSALMODY AND GAELIC FOLKSONGS



The deer are there



The three masters



Lament of the waterhorse



The deer are there
The three masters
Lament of the waterhorse

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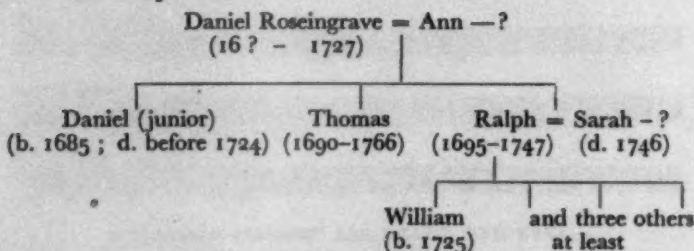
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THOMAS ROSEINGRAVE

By VERNON BUTCHER

THE facts of the first thirty-five years of Thomas Roseingrave's life, stated briefly are these :—He was the son of Daniel Roseingrave, who was organist successively of the cathedrals of Gloucester (1679–81), Winchester (1682–92) and Salisbury (1692–98), moving to Ireland in 1698 as organist of St. Patrick's and Christ Church cathedrals, Dublin. Among his children two achieved musical fame, one being Ralph, his youngest son, who succeeded him as organist of St. Patrick's in 1726 and of Christ Church, Dublin, in 1727, when his father died ; and the other, Thomas, to whom his father left five shillings in his will ! More will be found about Daniel and Ralph in Grove.



Thomas went from Salisbury to Ireland with his father when he was seven years old, and entered Trinity College, Dublin, in 1707, when he was sixteen, but did not graduate. The Dean and Chapter contributed ten guineas towards expenses necessitated by his going to Italy in 1710, where he met the Scarlattis and immediately formed a very great admiration for Domenico's harpsichord playing. For a full account of their first meeting, see Burney. There is at present, I believe, no information that can throw any light on the activities or whereabouts of Roseingrave for the next ten years, except that his anthem ' Arise, shine, for thy light is come ' was written in 1713, when he was still in Venice. But he was back in England by 1720, when he produced at the Haymarket Theatre, London, an opera by Domenico Scarlatti, ' Narciso ', in which were incorporated additional songs by himself.

In the year 1724 a new church was built in London, St. George's, Hanover Square, of which Thomas Roseingrave became the first organist in 1725.

There are various accounts of his election, which differ in regard to the names and numbers of candidates and judges. The following divergences are to be noted :

	CANDIDATES	JUDGES
Burney	" numerous candidates "	Mr. Handel (" did not attend, but sent a subject ") Dr. Pepusch Dr. Greene Mr. Galliard
Coxe (in ' Anecdotes of John Christopher Smith ')	3 candidates : Roseingrave Stanley Topham (a boxer)	No mention
Grove	Roseingrave and 7 others	Dr. Greene, Dr. Pepusch and Galliard
' St. James's Evening Post '	7 Candidates : Mr. Roseingrave Mr. Cole Mr. Munro Mr. Stanley Mr. Outlivre Mrs. Sweet Mr. Obbel	Dr. Croft Dr. Pepusch Mr. Bononcini Mr. Geminiani
St. George's Vestry Meeting, Draft minutes	No mention	Doctor Crofts Doctor Pepuch Mr. Handel Mr. Bononcini Mr. Jeminiani, or any three of them.

Probably of these, excluding the minutes, the ' St. James's Evening Post ' is the most reliable, and Mr. Handel, then, as Burney says, " did not attend ". Note the different spellings of the same name: Pepusch, Pepuch; Croft, Crofts; Geminiani, Jeminiani; Roseingrave, Roseingrave.

In these present days, when influence counts for so much in

the getting of posts, it is of great interest to see how thoroughly the whole matter was gone into at a meeting of the Vestry on Wednesday, October 27th 1725. It was ordered :

That the Following Rules be Observed in the Election of an Organist for this Parish.

1st. That the Choice of a proper Person to be Organist be referred to the following Great Masters—

Vizt

Doctor Crofts
Doctor Pepuch
Mr. Handel
Mr. Bononcini
Mr. Jeminiani

} Or any three of them.

2—That two of the Gentlemen of the Vestry be appointed to take Care of the Election and to Engage the above Masters to attend.

3—That Each Person who shall stand as a Candidate do give in his Name to the two Gentlemen before Nine of the Clock in the day of performing.

4—That Each of the Candidates names be put in an Hatt and be drawn by the two Gentlemen in the Presence of all the Candidates and that Each Candidate do perform in Course as his Name shall be drawn.

5—That while one Candidate is performing the Other Candidates not be permitted in the Church nor within hearing of the Organ.

6—That Each Master do give a subject to the Candidates to work on and that the same Subjects which shall be given to the Candidate who performs first be given to all the Other Candidates.

7—That these Subjects be given by the said Masters to Each Candidate just before he begins to perform and that none of the Candidates perform any other piece of Musick than such as shall be according to the Subjects given by the said Masters.

8—That the said Masters be on their Honour not to acquaint any of the Candidates with the Subjects before the time of performing.

9—That no Person whatsoever but the Masters the Gentlemen of the Vestry (who have Each the Liberty to bring in three Ladys) and the Organ Builder be permitted in the Church or Organ loft while the Candidates are performing Except one Friend to each Candidate who shall have Liberty to be in the Organ Loft while such Candidate is performing but to withdraw as soon as such Candidate has done performing.

10—That when all the Candidates have done performing that the said Masters do make a Return to the two Gentlemen on their Honr. of such Candidate as shall in their respective Judgments have approved himself the most able and greatest Master and that such Candidate so returned by the Masters or the major part of them be chosen the Organist.

Order'd That Major William Duckett and Richard Hull Esqr. be the two Gentlemen to take care of the Election of an Organist and to see the Rules performed.

Order'd That Forty five pounds per annum be allowed a Sallery to the Organist which shall be chosen and that the Organist do play on Sundays and Hollydays.

At the meeting of the Vestry on November 17th 1725 the report of the judges was considered, and " Mr. Richd Rosengrave being by them declared to be the Greatest Master he is confirmed Organist of this Parish ". The name " Richd " appears to have been added after the rest was written, a blank having been left for the insertion of Roseingrave's Christian name, which the writer then got wrong. The surname is spelt in three different ways when it appears in the minutes of the Vestry meetings—Rosengrave, Rosingrave and Roseingrave.

The account in the ' St. James's Evening Post ' of November 16th 1725 concludes :

The Vestry, which consists of above 30 lords and 70 gentlemen, having appointed Dr. Croft, Dr. Pepusch, Mr. Bononcini and Mr. Geminiani to be judges which of the candidates performed best, each of them composed a subject to be carried on by the said candidates in the way of fuguing ; and one hour was allowed for everyone to play upon the four subjects so appointed, one not to hear another unless himself had done before. Only the first four performed, and all of them very masterly. In the conclusion, the judges gave it for the famous Mr. Rosengrave, who made that way of performance his study great part of his life ; and he was accordingly chosen.

Now let us look at Coxe's account :

There were three candidates, Roseingrave, Stanley, who was then a very young man, and Topham, who, besides his knowledge in music, was an adept in the pugilistic art. Roseingrave played first upon the organ, and his performance charmed and astonished every person present, and no one more than Topham ; who observed, he could never stand in competition with him for music, but humorously added, that he would box with him whenever he pleased. Roseingrave was elected.

Burney has quite another version of the same story :

His election to the place of organist of St. George's, Hanover Square, was attended with very honourable circumstances. The parishioners consisting chiefly of persons of rank and fortune, being very desirous of having a good organist, and unwilling to trust to their own judgment, or be teased by the solicitations of candidates of mean abilities, requested Mr. Handel, Dr. Pepusch, Dr. Greene, and Mr. Galliard, to hear the competitors play, and determine their degree of merit. The candidates were allowed half an hour each to manifest their abilities on the organ, in whatever way they pleased, and then were severally required to play *extempore* on subjects given by the judges. Mr. Handel did not attend in person, but sent his subject ; among the numerous candidates for this place

there were several who acquitted themselves very well during the half hour of free agency, by playing with great neatness pieces they had probably studied for the occasion ; but when subjects of fugue were presented to them for extemporaneous treatment, they neither knew how nor when to bring in the answer, or even to find harmony for the themes with either hand when they were brought in. Roseingrave, on the contrary, whose style though too crude and learned for the generality of hearers when left to himself, treated the subjects given with such science and dexterity, inverting the order of notes, augmenting and diminishing their value, introducing counter-subjects, and turning the themes to so many ingenious purposes, that the judges were unanimous in declaring him the victorious candidate. The late Dr. Arne and Mr. Mich. Christ. Festing, who were both present at this contention, informed me of these particulars, which happened in the year 1726, and spoke with wonder of Roseingrave as an extempore fughist ; but confirmed the general censure of his crude harmony and extravagant modulation, which, indeed, his printed compositions imply.

These extracts have been given at such length in order fully to show how unreliable much of this information must be—they cannot all be true ; and how beset with difficulties is the path of anyone who tries to piece together the life of somebody of a bygone age. Burney, writing from hearsay, makes a mistake in the year : he says 1726 instead of 1725. Elsewhere a biographer states that the organist's salary at St. George's was £50 a year, whereas really it was £45 ; and that he died in 1750, that is, sixteen years before his death did occur. We, having often no other means at our disposal, go to Grove for our information ; Grove, apparently, sometimes relied on Burney, and Burney sometimes got the facts all wrong. There is more confusion and disagreement to be met when we come to consider the question : when did Roseingrave leave St. George's, and when did Keeble succeed him ? But first it is necessary to examine the cause of his having to leave.

Roseingrave went mad, and Burney writes about it at great length, but to omit any part of it would spoil the piece :

Roseingrave having a few years after this election fixed his affections on a lady of no dove-like constancy, was rejected by her at the time he thought himself most secure of being united to her for ever. This disappointment was so severely felt by the unfortunate lover, as to occasion a temporary and whimsical insanity. He used to say that the lady's cruelty had so literally and completely broke his heart, that he heard the strings of it *crack* at the time he received his sentence ; and on that account ever after called the disorder of his intellects his *crepation*, from the Italian verb *crepare*, to crack. After this misfortune poor Roseingrave was never able to bear any kind of noise, without great emotion. If, during his performance on the organ at church, anyone near him coughed, sneezed, or blew his

nose with violence, he would instantly quit the instrument and run out of church, seemingly in the greatest pain and terror, crying out that it was *Old Scratch* who tormented him and played on his *crepation*.

Coxe's account supplies one or two details omitted by Burney, viz., that the lady was a pupil

to whom he was greatly attached, but her father, who intended to give her a large fortune, did not approve of her marrying a musician, and forbade Roseingrave his house. This disappointment affected his brain, and he never entirely recovered the shock. He neglected his scholars, and lost his business. He lived upon fifty pounds per annum, which his place produced, and was often in indigence. [N.B.—It was £45 per annum, not £50.] He was perfectly rational upon every subject, but the one nearest his heart; whenever that was mentioned, he was quite insane. In the latter part of his life, he was invited by his brother to reside with him, in Ireland, where he remained till his death.

But was it with his brother, or his brother's son that Thomas lived? According to Grove, Ralph, his brother, died in 1747.

Burney says that "about the year 1737, on account of his occasional insanity, he was superseded at St. George's Church by the late Mr. Keeble, an excellent organist, intelligent teacher, and a worthy man, who, during the life of Roseingrave, divided with him the salary". Grove likewise gives 1737-38, but the minutes of the Vestry meetings—largely taken up, it seems, with the appointment of new watchmen in place of old ones who have been dismissed through being found asleep or drunk, or both, while at their duty—tell a different story. It is true that at one time certain members of the Vestry thought the organist's salary was too large, and they proposed reducing it from £45 to £30 per annum. However, on February 20th 1737/8 it was resolved "That the Salary to Mr. Thomas Roseingrave Organist be Continued at Forty-five Pounds a year". Sacheverell Sitwell, in 'A Background to the Study of Scarlatti', says that Roseingrave was forced to resign his post at St. George's and that he retired to Dublin, where he was visited by Domenico Scarlatti in 1740. I have been unable to find any evidence to confirm this statement.

There is no mention of any unsatisfactoriness on Roseingrave's part till the Vestry meeting of March 22nd 1743/4, when a complaint was made that persons deputed by Roseingrave "have not behaved in so decent a manner as they ought, with respect to the Aids and Voluntary's played in the church, which has given offence to several of the Parishioners". Roseingrave was ordered to attend the next meeting. This he did

and signified that by infirmity he was render'd incapable of playing the organ, and officiating as he used to do, and that he was sorry the persons deputed by him did not behave to the satisfaction of the Parishioners. The Vestry then came to a resolution that they would appoint an assistant to the said Mr. Roseingrave to officiate at the church, the allowance for his trouble out of Mr. Roseingrave's salary, to be hereafter settled. Ordered that the five following persons then proposed to the Board, and no more, be admitted as Candidates.

Mr. Moreland
Mr. Keeble
Mr. Worgan
Mr. Williams
Mr. Dipper

"Mr. Handell" was to be applied to "for a subject or piece of Musick for the said candidates to play and work upon".

That is the first mention of Keeble in the minutes of St. George's Vestry meetings, and since Roseingrave's deputies had been unsatisfactory, it is most improbable that Keeble had been one of them. At the next meeting, on April 23rd 1744, the election was proceeded with; only two candidates, however, Keeble and Worgan, had appeared for the competition. The minute reads:

Ordered That Mr. Keeble be, and he is hereby chosen and appointed assistant organist to Mr. Roseingrave, who on acct of his infirmity is rendered uncapable of officiating.

Ordered That in Consideration of Mr. Roseingrave's Inability to support himself the Sum of £25 yearly be allowed and paid the said Mr. Roseingrave.

Ordered That the sum of £20 yearly be paid the said Mr. Keeble for the trouble he shall take in officiating and playing the organ.

Such was the condition into which Roseingrave had fallen by 1744. Coxe, referring to his early days at St. George's, says: "His reputation was at this period so high that on commencing teacher, he might have gained one thousand pounds a year; but an unfortunate event reduced him to extreme distress", and Burney places Roseingrave's name in a list of the favourite organists in England at about 1730, together with "Greene, Robinson, Magnus, Jack James, and the young blind Stanley". John Christopher Smith (1712-1795) was a pupil of Roseingrave in the latter's more brilliant days. Formerly a pupil of Handel, and afterwards his amanuensis, he studied also with Dr. Pepusch, "from both of whom", says Coxe,

in particular from Roseingrave, he derived great advantage. With a view to profit by Roseingrave's kindness, he took lodgings in the same house, in Wigmore Street, Mary-le-Bone, and received great advantage from his instruction. During this time, Roseingrave was a constant guest at his table, which was the only recompence he

would ever receive. Smith always mentioned his name in terms of gratitude, and related anecdotes of his kind and friendly instructor.

At some time of his life he appears to have lived at Hampstead, for Burney says: "His sweetness of temper and willingness to instruct young persons who were eager in the pursuit of knowledge, tempted me frequently to visit him at Mrs. Bray's, at Hampstead, where he resided. His conversation was very entertaining and instructive, particularly on musical subjects"; but this surely must have been before "he neglected his scholars, and lost his business, . . . and was often in indigence". Hawkins says: "With few other motives than the love of his art, Roseingrave pursued the study of music with intense application, but so greatly to the injury of his mental faculties, that he refused to teach even persons of the first quality". And then later he went back to Ireland and lived, according to Coxe, with his brother, though Grove says that he lived probably with his nephew, William, a son of Ralph. Grattan Flood gives 1749 as the date of his return to Ireland.

Meanwhile, at St. George's, he was still nominally organist. At Christmas 1751 Keeble was granted an additional allowance of £10 a year during the life of Roseingrave. By 1762 the Vestry were beginning to think that Roseingrave's life was nearly over, for on February 11th of that year it was to be considered at some subsequent Vestry meeting, "Whether Mr. Keeble should not be appointed Sole Organist on the Death of Mr. Roseingrave at the original Salary of £45 per annum without any other Vestry being called for that purpose after such Demise".

Grove gives June 23rd 1766 as the date of Roseingrave's death, and at a Vestry meeting held on January 17th 1767 "The Board was acquainted that Mr. Roseingrave is Dead".

It is not within the scope of this essay to give a detailed account of the whole of Roseingrave's compositions. A word or two about his other works will suffice before we proceed to a more thorough examination of his organ works ('Fifteen Voluntaries and Fugues' and 'Six Double Fugues'), for it is on these that his reputation is built, together with—to a lesser degree—his 'Eight Suits of Lessons for the Harpsichord or Spinnet'.

His opera 'Phaedra and Hippolytus' is apparently lost; there is, however, one song from it in a manuscript collection in the British Museum, a flowing 6-8 pastoral sort of movement which is quite pleasant. Six solo cantatas (with Italian words) "composed on the model of the elder Scarlatti, are the most pleasing of his works", says Burney, "but they were still-born, and never lived to speak in public". I have read them through in the British

Museum ; they lack the originality of his organ works. His twelve solos for the German flute with thorough-bass for the harpsichord also merit the description of being "very pleasing", especially the gentle, suave *siciliano* movements ; they bear the stamp of eighteenth-century Englishness.

So great was his admiration for Domenico Scarlatti that he published 'Forty-two Suits of his Lessons' (i.e. forty-two single movement sonatas) in two volumes. Roseingrave prefixes the whole with a short introductory movement (one page long) in G minor, composed by himself, and the title-page of each volume bears the following *nota bene* : "I think the following Pieces for their delicacy of Style, and Masterly Composition worthy ye Attention of the Curious, which I have carefully revised and corrected from the Errors of the Press, T. Roseingrave".

We have already seen what a tremendous reputation Roseingrave had in the seventeen-twenties as a teacher ; his organ style, both in playing and composing, is both praised and adversely criticized by his contemporaries. Burney first : he speaks of Roseingrave as being

an enthusiastic, ingenious, and worthy man, of considerable eminence in his youth for his performance on the harpsichord and organ, both as a sight's-man and voluntary player. . . . In his younger days, when he enjoyed the *mens sana in corpore sano*, he was regarded as having a power of seizing the parts and spirit of a score and executing the most difficult Music at sight beyond any musician in Europe. Indeed, it was said that he could read a music-book if turned topsy-turvy ; but this seems exaggeration of praise, which few can believe, who know the difficulty, without ocular and auricular demonstration. The harmony in the voluntaries, which Roseingrave published, is rendered intolerably harsh and ungrateful by a licentious and extravagant modulation, and a more frequent use of the sharp third and flat sixth, than any composer with whose works I am at all acquainted, not excepting Dr. Blow ; and his double fugues are so confused by the too close succession of unmarked subjects, that it is impossible, at the end of the performance, to remember what they are.

There is more about his skill in extempore playing, already quoted in the account of the competition at St. George's. Hawkins says that Roseingrave "became a teacher of music, in the principles whereof he was looked upon to be profoundly skilled, notwithstanding which, his style both of playing and composing was harsh and disgusting, manifesting great learning, but void of elegance and variety".

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wholly unlike any other English music of the eighteenth century. We shall look in vain for a cornet voluntary; nor shall we find the voluntaries constructed on the familiar introduction and allegro pattern; they are all single movements, except that Voluntary II finishes with a half-close which leads into the next piece, Fugue III. This half-close is about the only sign which suggests that Roseingrave had yet come into contact with Handel's work at all; in these fifteen Voluntaries there are none of Handel's mannerisms, either melodic or harmonic. Rather does Roseingrave prefer to stand aloof from the popular course of affairs, to cultivate and follow his own peculiar bent and obtain with it, at times, grand effects, at others, misfires "harsh and disgusting". These fifteen compositions will give us ample opportunity of seeing what truth there may be in Sacheverell Sitwell's bold remark that Roseingrave is "perhaps the most conspicuous instance of 'genius manqué' in the history of English music".

It is not difficult to find the "frequent use of the sharp third and flat sixth" of which Burney complains. Here are two cases half a bar distant from each other. The same example contains a typical false relation, A \flat in the alto being followed by A \sharp in the soprano:



His use, melodically, of the interval of an augmented second attracts attention; a voice passes from F \sharp to E \flat in both the fourth and fifth pieces of this collection. In passing, notice that the quotation from Fugue V gives another "sharp third and flat sixth" and also consecutive fifths and sevenths.



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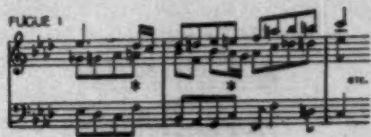
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A fugue subject may undergo one or two minor rhythmic changes during the course of about twenty bars. The opening notes of Fugue V are :



At the bass entry the first three notes are equal crotchets :



while a few bars later in the development section, the second note is a quaver again as at first, but the first note is a dotted crotchet and there is no quaver rest :



He is careless as regards the length of notes. It is inconceivable that even a Roseingrave would want this F to be a minim :

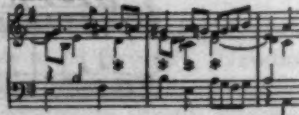


His treatment of a six-four chord is quite original. He has two or three at a time, and they are not, as the text-books say they should be, followed by a five-three, nor approached and quitted by conjunct motion :

VOLUNTARY VII



VOLUNTARY IX



Minor ninths are not infrequent ; Roseingrave makes an impressive effect with this discord toward the end of Voluntary IV, in which example is included another six-four of the same nature as those quoted above :



His progressions of sevenths have become with him a mannerism :

VOLUNTARY II



FUGUE VI



These and the foregoing examples will show how chromatic his writing is—there are accidentals splashed about everywhere. With other eighteenth-century composers it is usually easy enough to tell whether an accidental applies to one note or more in a bar, because they never adventure outside the limits of the Handelian code of harmony ; but with Roseingrave the result is often crude and unsatisfactory, whether an accidental is put in or whether it is left out.

A glut of accidentals is bound to result from "licentious and extravagant modulation", as Burney calls it. Fugue I, with its continuous variety of key-changes, is a fair specimen. What Dr. Statham says about Blow's modulations in 'The Musical Times', December 1926, would apply equally well to those of Roseingrave : "He has a habit, then, of side-stepping from one key to another instead of taking the usual route, so that the listener finds himself suddenly and rather surprisingly in a new key without any very clear understanding of how he got there".

Burney says that the instrument on which Roseingrave "had exercised himself in the most enthusiastic part of his life, bore very uncommon marks of diligence and perseverance, for he had worn the ivory covering of many of the keys quite through to the wood". Perhaps through playing Scarlatti ; but nowhere in Roseingrave's organ works do we get that showy brilliance, the hurrying semi-quavers and so forth, so beloved by his lesser contemporaries.

Fugue I is one of the more vigorous pieces. At the end of the subject harmony is introduced before the appearance of the answer. This is quite a common procedure with Roseingrave.

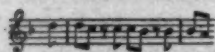
Voluntary II. Only three of these fifteen Voluntaries have any speed indication given them by the composer. This is one of them ; it is marked *Largo assai*. (The other two are Nos. VII and XV, both of which are marked *Andante*.) Voluntary II seems to demand

a soft treatment. If it is not followed by the next fugue, a stop can be made at the chord of F minor, third bar from the end, first chord of the bar.

Fugue III. Another one of the vigorous type. Roseingrave marks bars 4-5 *piano*, returning to *forte* at the last three quavers of bar 5. The syncopated rhythm quaver, crotchet, quaver, of which so much use is made here, occurs in other pieces as well.

Voluntary IV. As Burney might say, "void of elegance"; but it is one of the most daring and one of the most successful of all. Its harmony is outstanding, there are so many seconds, sevenths, and ninths. An organ can make the most telling effect of such grinding, grating discords, in a way that no other medium can. It needs to be played slowly and loudly.

Fugue V. This is reminiscent of Bach's F major Fantasia on 'Come Holy Ghost', in so far as it has a similar kind of leaning figure:



The opening is successful when played either soft or loud, but the end section with its big leaps in the bass are best played with plenty of power.

Fugue VI. Obviously very vigorous.

Voluntary VII. This is marked by Roseingrave *Andante* and is a quiet piece of the meditative, intimate type, or as Constant Lambert says, of a "brooding" nature.

Voluntary VIII. This is the piece to which Harvey Grace was referring when he said: "If they (*i.e.* other pieces) are anything nearly as good as the one in G minor, Roseingrave ought to be a real find". It is certainly very good, and John E. West has edited it in Novello's 'Old English Series'. (There is a misprint in the Novello edition; F, the last note in the alto of page 19, line 2, end bar, should be sharp.)

Voluntary IX. A sort of double fugue, probably written on an off-day, but by no means without interest. It is rather loose as regards consecutive fifths and octaves.

Fugue X.—A fugue that can be treated in the ordinary way, or might be played as a light scherzo (on choir flutes and such-like); the quaver, crotchet, quaver rhythm is much used.

Voluntary XI. Some of the voluntaries of Roseingrave which begin less interestingly than others develop as they go along and finish in fine style. Such a one is Voluntary XI. It is by far the

longest of them all, and the bars become double their ordinary length toward the end. There are some striking and unusual chord sequences, e.g. :



Voluntary XII. Are the seconds and ninths to be gentle or rugged? A loud treatment will magnify their barbarousness. There is a false relation at the end which cannot very easily escape notice. Particularly harsh passages, harsh even for Roseingrave, occur in this piece.

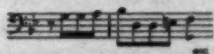
Fugue XIII. Not as interesting as some, perhaps owing to the subject of the fugue.

Voluntary XIV. The harmony here is much simpler and more straightforward than that of most. There is no experimenting with chords; it seems to belong more to the period of 'Six Double Fugues'.

Voluntary XV. Marked by Roseingrave *Andante*. Edited also by Mr. Farmer (Faith Press). It might work up to a full organ finish, or be kept fairly quiet throughout.

By the time Roseingrave came to write 'Six Double Fugues', his flair for experimental harmony and his love of chromatic writing had largely disappeared. His writing is now more diatonic, lacking its former originality and distinctiveness, perhaps, but still not following the general trend of his contemporaries in a blind imitation of Handel. Since Burney talks about the double fugues being confused by the too close succession of unmarked subjects, it should be noticed that although some of the subjects are not very interesting, yet the two subjects in any one fugue are always in contrast with each other, so that it should be possible to recognize them when they make their appearance.

No. 2 starts with a handicap. This figure :



with its repeated notes tends to become monotonous when used very much.

No. 4 *must* be played very slowly and very quietly. There are discords, seconds, sevenths, and ninths which need to be lingered over. Played quickly, the music becomes flippant and jaunty.

Nos. 5 and 6 are both very vigorous pieces of writing.

There is no sort of registration indicated at all throughout the whole of Roseingrave's organ compositions; occasionally a short passage is marked *piano*, as in Fugue I, in which case he has omitted to make a return to *forte*.

For some years I was a pupil of Dr. C. E. Jolley, the present organist of St. George's, and my connection with the church, therefore, led me to become interested in the life of its first organist. As for his music, the following extracts from 'The Musical Times' are interesting. In the issue for June 1931 there is a reprint of the substance of a lecture given by Dr. Harvey Grace on 'English Organ Music from Purcell to the Wesleys'. Concerning Thomas Roseingrave, he says: "Now that there is a good deal of research work being done on behalf of our old organ composers, I hope somebody will hunt up these voluntaries and fugues." An 'Occasional Note' refers to the matter again in September 1932, after Constant Lambert had written about Roseingrave in 'The Sunday Referee'. "We agree with Mr. Lambert that something should be done to rescue the works of Roseingrave from their present undeserved oblivion", the note says. "Roseingrave was an organist as well as a harpsichordist, and as organists of the present day are among the most enterprising of keyboard performers so far as playing early music is concerned, a start should be made with the voluntaries and fugues Roseingrave wrote for the organ".

And so I did "hunt up" all of Roseingrave's organ works. [I have copied them into a volume together with about forty pages of Blow (an important English organ composer, though not known as such) and over a hundred pages of miscellaneous eighteenth-century organ music.] But I have, up to now, not been able to publish them, and unless I am more fortunate with publishers in future, my edition of Roseingrave's organ works will, I fear, merit the description bestowed by Burney on the 'Six Solo Cantatas', viz. that they were "still-born, and never lived to speak in public".

PUCCINI'S EARLY OPERAS

By MOSCO CARNER

I

WITH the first performance of his 'Manon Lescaut', on February 1st 1893, Puccini not only completely fulfilled the expectations he had aroused in his compatriots, but far surpassed them. The mere fact that a young composer, hitherto unknown outside his own country, had laid hands on a subject Massenet had treated with such success nine years or so before said much for Puccini's artistic daring. With 'Manon Lescaut' he placed himself in the first rank of Italian opera composers after Verdi. In it we can see the stylistic foundations on which his later work was built. Although much of it still bears the stamp of *Sturm und Drang*, and although the dramatic sureness and technical mastery of the later works is reached only in part, 'Manon Lescaut' nevertheless contains *in nuce* practically all the traits characteristic of Puccini's mature style.

This opera marks the decisive turn in his development towards the form of "lyric drama" prepared in France chiefly by Gounod and Thomas and developed by Massenet, which was to find in Puccini its outstanding Italian exponent. Naturally this change did not take place suddenly. I have already spoken of the expectations aroused by him. These expectations were the consequence of two operas that preceded 'Manon Lescaut' by several years: 'Le Villi' and 'Edgar'. These two early works are interesting and enlightening in more ways than one. They were written at a time when traditional Italian opera was passing through a stylistic crisis brought about by the fight for and against the principles of Wagnerian music-drama; 'Le Villi' and 'Edgar' are in a sense documentary records of the tendencies noticeable in Italian opera in general during the last third of the nineteenth century. They are also important for the study of Puccini's own operatic style, for they show the outside influences which he later threw off altogether or else transformed into his own personal media of expression. At the same time these two operas show definite traits, particularly in melody, which are typically Puccinian and in later works,

where they are refined and purified, actually form the most valuable part of his work.

II

The period 1870-90, then, was a disturbed one for contemporary non-German opera. The two standards around which the battle was fought in Italy bore the names of Verdi and Wagner. Wagnerian principles had made their way over the Alps and quickly found support. Even Verdi himself had not entirely evaded their influence. But what in his case was only a clever turning to account of selected elements (*e.g.* the declamatory principle), which did not affect the individuality of his style, took the form of frank partisanship for and against traditional Italian opera among the younger composers. The chief of these revolutionary spirits was Arrigo Boito, about whom the young Wagnerians had flocked after the favourable reception of his 'Mephistofele' in 1875. Catchwords such as "polyphony" and "symphonism" were used as battle-cries, and it really seemed as if the eternal principle of Italian music—the "singableness" of operatic melody—was going to be sacrificed to Wagnerian *Sprechgesang* and the predominance of the orchestra over the stage.

Things were pretty much the same in France, though there the conflict was less violent, for Meyerbeer's influence was still perceptible in French grand opera and the lyrical-sentimental style came to full bloom in the operas of Gounod and Thomas. Still, Bizet was strongly suspected of being a Wagnerian, though actually he was not more indebted to Wagner than Verdi was. Admittedly the use of the 'Carmen' theme as a sort of *Leitmotiv* throughout the opera and the rich colouring of the often quite symphonically handled orchestra (with the consequent heightening of the drama) can be traced back to Wagner. But 'Carmen' was the very work which both by its music and its libretto showed the way of escape from the symbolism and metaphysical problems of Wagner's operas and led to a new operatic style altogether.

With 'Carmen' the naturalism of Zola and other contemporary French writers was brought on to the operatic stage. Everyday life, personified in this case by the figure of a woman of doubtful reputation, here made its way to a region from which it had hitherto been excluded.⁽¹⁾

'Carmen' is one of the foundation-stones of the later Italian

⁽¹⁾ Though to a certain extent this had already happened in Verdi's 'Traviata', based on 'La Dame aux camélias' by the younger Dumas, which in its turn is partly a fresh treatment of some of the features of Prévost's 'L'Histoire de Manon Lescaut et du Chevalier Des Grieux'.

verismo, represented chiefly by Mascagni, Leoncavallo and—to a certain extent—Puccini. The full effect of 'Carmen' (1875) was not felt in Italy till 1890, when Mascagni headed the reaction against the unworldly, symbol-laden Wagnerian type of opera with his 'Cavalleria rusticana'. Thanks to the glowingly passionate if brutal and primitive language of his music and to the realism of the plot, he contrived for a time to silence the Wagnerian disciples and to pass as the pioneer of a new operatic style.⁽²⁾ It is into this interesting period of cross-currents—Wagnerian music-drama, the Italian opera of Verdi, the lyrical, sentimental *genre* and the realism of the French (which so quickly invaded Italy too)—that Puccini's first operatic essays fall.

III

Before I deal with the librettos and music of these two operas I must briefly sketch the history of their origin, on which a certain amount of fresh information has come to hand during the last few years. In 1883 the Milan publishing house of Sonzogno advertised in the 'Teatro illustrato' a prize competition for the best one-act opera of the year. (Seven years later Mascagni's 'Cavalleria' was brought to birth by the same means.) For the young Puccini this was the first and best chance of experimenting with an opera and at the same time earning money—which he at that time badly needed. Through his former teacher and paternal friend Amilcare Ponchielli, the composer of 'La Gioconda', he was introduced to Ferdinando Fontana⁽³⁾, who prepared for him the libretto of 'Le Willis' (afterwards italianized into 'Le Villi'), based on an old German legend. The time allowed for sending in entries for the competition was very short, so that Puccini had to work under tremendous pressure and actually sent his score at the last minute. The work did not appeal to the jury at all and was not even mentioned in their published report. The prize was awarded to Guglielmo Zuelli⁽⁴⁾ for his 'La fata del Nord' and to Luigi Borelli

⁽²⁾ Italian literature also began in the eighties to turn from romanticism to a realistic style (Carducci, Stecchetti, d'Annunzio), closely related to musical realism or *verismo*. Arnaldo Bonaventura ('L'opera italiana', Florence, 1928) pertinently describes this change of ideas and the appearance of a new style in opera in connection with the general cultural tendencies, when he says: "That of the young school was, so to speak, a collective movement determined by the conditions of the time, of literature and of dramatic art. Heroes, historical figures and romantically passionate characters are succeeded by figures taken from bourgeois life and from the humbler classes of society, and an attempt is made to give living, warm, natural, sincere expression to their doings, their vicissitudes and their little intimate dramas. The public were tired of hearing new operas more or less expertly worked out, but cold, anaemic and lifeless".

⁽³⁾ Journalist and author of a number of opera-librettos and realistic dramas.

⁽⁴⁾ Later director of the Conservatorio at Parma and composer of several successful operas and symphonic works. After Puccini's death, Zuelli himself admitted that 'Le Villi' was a much better work than his own prize opera.

for his 'Anna e Gualberto', which were both produced at the Teatro Manzoni, Milan, in 1884.

There is some suspicion—not altogether unfounded—that the jury did not even trouble to examine Puccini's work. For according to the composer's own statements later and to Adami's description⁽⁴⁾, the score had been so hastily and illegibly written that it was almost impossible to make out the notes—to say nothing of forming any judgment of the quality of the music. (The same had happened six years earlier with Puccini's cantata 'I figli d'Italia bella', written for an exhibition in his native town of Lucca.) Not long after this setback Puccini played part of 'Le Villi' at the house of Marco Sala, a rich Milan music-lover. Among those present was Arrigo Boito, who was so enthusiastic about Puccini's first-born that he determined to get it performed. With the help of Fontana, who as librettist was naturally also very much interested, as well as Boito, Ponchielli and other friends the 450 lire necessary for the copying of the parts and for the costumes were got together. Giulio Ricordi, head of the great publishing firm, agreed to print the libretto gratis, and on May 31st 1884 the opera was at last produced at the Teatro dal Verme in Milan.

Puccini's one-act opera—styled *opera-ballo* because of the witches' dance introduced into it—was given with two other operas, 'Jone' and 'La Contessa d'Egmont', and won a success such as was not expected even by the composer. The immediate result was that Ricordi bought the opera for 1,000 lire—"the first thousand-lire note in my life", as Puccini used to say jestingly in later years—and moreover gave him a contract for a new, full-length opera on a libretto also to be written by Fontana. On Ricordi's advice Puccini recast 'Le Villi' as a two-act, full-length piece, in which form it was given on December 26th at the Teatro Regio, Turin⁽⁵⁾. Thus began Puccini's lifelong connection with the house of Ricordi, which published all his operas except the ill-fated 'La rondine'.

'Le Villi' afterwards disappeared from the repertory, owing partly to the immaturity of the music, but still more to the deficiencies of Fontana's libretto. As he said himself⁽⁶⁾, a fantastic subject—"un argomento fantastico"—seemed to him the most suitable for the young Puccini, and he therefore concocted a "book" on the lines of the opera plots of Weber, Marschner, Spohr and even Wagner. The old German legend on which it is based is said to be well known in the Black Forest. According to it the souls of maidens

⁽⁴⁾ G. Adami, 'Puccini', Milan, 1935.

⁽⁵⁾ An English version of it was produced under the title of 'The Witch-Dancers' in Manchester, September 24th 1897.

⁽⁶⁾ G. Adami, 'Puccini'.

who have been abandoned or betrayed by their lovers appear in the forest at night as the "Wilde Jagd" ("Wild Hunt") and dance the faithless one to death, thereby redeeming their own wandering souls. The mysticism of the German forest, the ghost element, witch dances, and the idea of redemption—omnipresent in Wagner—are all heaped together in Fontana's libretto, but they mean very little to the Italian mind⁽¹⁾. The characters Fontana places in this utterly un-Italian atmosphere are moreover mere lifeless, conventionally drawn figures without a spark of individuality. That Puccini, who was afterwards most rigorous in his choice of subjects and towards their dramatization, set such a libretto can be explained only by the circumstance that he was completely inexperienced in the matter and wanted at all costs to write an opera for Sonzogno's competitor.

Unluckily for him he was bound by the contract with Ricordi to set another libretto by Fontana, who in 'Edgar' presented him with something that far surpassed the book of 'Il Trovatore' in confusion and the heaping-up of dramatic impossibilities. As the basis Fontana used Alfred de Musset's bombastic drama 'La Coupe et les lèvres', one of his worst works. The idea of the plot, which takes place in Flanders about 1302, is the hoary one of the triangle, the man between two women—always a good subject if handled in the right way. The weakling Edgar cannot make up his mind whether he is in love with the pure and chaste Fidelia or the wild and seductive Tigrana (note the "characteristic" names), to whom he presently succumbs. After various adventures he returns penitently to his Fidelia, who however is stabbed by the vamp Tigrana in revenge. What Fontana was obviously aiming at was an amalgam of elements from 'Tannhäuser', 'Trovatore' and 'Carmen', all most successful operas. Fidelia, the pure angel, waits like Elisabeth for the prodigal lover; the mixture of chivalry with gypsy romanticism, of military scenes and burials, is in the tradition of "adventure operas" like 'Il Trovatore'; the figure of Tigrana, a sort of devil in woman's form, reminds one of Carmen, as Edgar does of Don José.

It is noteworthy that with the more or less naturalistic stabbing scene at the end of the opera, Fontana for the first time gave the composer an opportunity for "realistic" music. This scene is a counterpart to the *crime passionnel* that brings 'Carmen' so brutally

⁽¹⁾ How strong the influence of German romanticism was at one time in Italy may be judged from the fact that not only Puccini but a number of other composers—Alfredo Catalani with his 'Loreley' and 'La Wally', Antonio Smareglia with 'Cornelius Schütt', Alberto Franchetti with 'Asrael' and 'Germania'—succumbed to it sooner or later.

to its end. But the lack of a logical plot, the psychological and dramatic discrepancies, the almost marionette-like characters, drawn in a black-and-white quite untrue to life, and last but not least the empty, sham pathos of their language, are to blame for the failure of the opera when it was first produced at the Scala on April 21st 1889. That this work—in later years spoken of by the composer himself as a “blunder” or *canttonata*—nevertheless reached a relatively considerable number of performances after various alterations had been made in accordance with Ricordi's suggestions, is due to Puccini alone; with the force of youthful inspiration he contrived in many passages to breathe into his music that warm humanity which one seeks in vain in Fontana's libretto.

IV

Now what is the music of these two operas like? They are obviously marked by numerous weaknesses. Nevertheless a study of their style brings to light some important points which on the one hand show the coming master's connection with tradition and the conventions of his time and on the other unmistakably point to his future mature style.

Neither the supernatural romanticism of ‘Le Villi’ nor the false heroic pathos of ‘Edgar’ was really congenial to Puccini's personality. Consequently in those passages where these elements are particularly marked his music remains conventional and uninspired. The concerted pieces and choruses are particularly stiff and wooden. ‘Le Villi’ is still a “set-number” opera with self-contained arias, romances and duets in the old style. In ‘Edgar,’ too, the skeleton of set numbers is still perceptible, though here under Wagner's influence the separate pieces run into each other without a break and so result in a more effective dramatic continuity. In the strict sense of the word Puccini's Wagnerism did not last long. With ‘La Bohème’ it ended for ever if we disregard, of course, those lasting influences which the *Musikdrama* had in general on the post-Wagnerian opera in non-German countries. Yet in those years of Puccini's *Sturm und Drang* it was hot and intensive. In addition to certain choral passages in ‘Le Villi’, reminding one of Weber's ‘Freischütz’, German influence is perceptible (by comparison with Verdi) in the greater use made of the orchestra for a dramatic underlining of the action; in the—admittedly not consistent—treatment, in the manner of the *Leitmotiv*, of various important themes; and in the long orchestral preludes, interludes and postludes reflecting the psychological course of the stage action in the Wagnerian way. A good example

of this is the postlude to Robert's big aria in the second act of 'Le Villi'. After an outburst of despair the excitement gradually ebbs, giving way to a mood of weary resignation expressed in the orchestral postlude. I quote only the last ten bars :




Similarly the orchestral interlude between Acts I and II of the same opera points very clearly to Wagner. This piece, entitled 'L'abbandono', is intended to depict symphonically the events between the two acts, *i.e.* to tell the listener of the faithless desertion of Robert's bride, Anna, and of her death, at which point a funeral chorus is heard behind the curtain⁽⁹⁾. Already in this piece one notices the exalted, sensitive cantilena of the later Puccini with its typical, excited triplet passages, passages which became a characteristic trait of the true verists (to whom Puccini does not entirely belong). Both this piece and the one that immediately follows it — 'La treggenda' ('The Wild Hunt'), a rather tame witches' dance in tarantella rhythm, though with interesting harmonic features and somewhat reminiscent of 'Carmen' — are prefixed in the score with rather childish verses, which Puccini originally intended to have recited before the curtain. However, this piece of bad taste was never carried out.

These two intermezzi are notable in yet another respect : they called forth a letter from Verdi to Ricordi in which the master, then seventy-one years of age, uttered a warning against a preponderance of the symphonic element in opera and in pregnant words stated his whole attitude towards opera⁽¹⁰⁾. 'L'abbandono' from 'Le

⁽⁹⁾ In a letter of August 1883 to his mother, Puccini speaks enthusiastically of the libretto of 'Le Villi', saying among other things that it particularly pleases him as it gives him a good many opportunities for symphonic-descriptive music.

⁽¹⁰⁾ "I have seen a letter speaking very highly of Puccini. He follows modern tendencies, of course, but sticks to melody which is neither ancient nor modern. It seems, however, that the symphonic element predominates in him—though there's no harm in that. Only it's necessary to go warily in that direction; opera is opera and symphony, symphony; and I don't believe in introducing symphonic passages just for the sake of giving the orchestra a chance to let fly."

Villi' also left its mark on the well-known intermezzo in Mascagni's 'Cavalleria' (Many so-called "Mascagnisms" turn out on close examination to be fruit from Puccini's tree.)

The harmonic style of Puccini's two early operas is marked by Wagnerian traits, too, such as the free use of appoggiaturas, passing notes, chords of the seventh and ninth, pronounced chromaticism and enharmonic writing. The frequent appearance in 'Edgar' of the so-called 'Tristan' chord  both in its original form and in inversions is striking. But there is more than mere imitation in all this: many passages sound already a personal note, e.g. the following typically Puccinian chord progressions in Anna's aria from the first act of 'Le Villi':

EX. 2(a)



'Edgar', Act I, from Fikellir's arietta

EX. 2(b)



(Harmonic skeleton)

On the other hand, the diminished seventh—that antiquated maid-of-all-work of the older opera—still plays a part in the dramatic recitative when it is necessary to express passionate excitement. But on the whole Puccini's rich harmonic vocabulary distinguishes him from most of his contemporaries even in these two early works and shows tendencies that later—enriched by elements from French impressionist and exotic music—became typical traits of his personal style.⁽¹¹⁾

V

Puccini's leanings towards French music, which became more and more noticeable in later years, are perceptible already in the eighties: not so much towards grand opera *à la* Meyerbeer as to

⁽¹¹⁾ Cf. M. Carner, 'The Exotic Element in Puccini', in the 'Musical Quarterly', New York, January 1936.

the lyrical-sentimental genre ('Faust', 'Mignon', 'Carmen', &c.). The big choral scenes, the grandiose requiem, and the mixture of the religious and the profane in 'Edgar' are no doubt derived from Meyerbeer, and Fidelia's great aria with its overdone coloratura bears the unmistakable stamp of the later Meyerbeer:



(Note here the filling out of wide leaps.)

Elements from *opéra comique* include the frequent dotted 2-4 rhythms in chorus and ensembles with graceful, appealing melody, the military marches and the interpolated *chansons* and dance-songs ('Edgar').

The following passages point directly to the particular build of the Carmen theme:

EX. 4(a) CARMEN Theme



'Le Villi', Act II, from Robert's aria

EX. 4(b)



'Edgar', Tigrana Theme

EX. 4(c)



The structural identity is obvious at once: an agitated tremolo sustaining the harmony, beneath which a short, pregnant motif, *ff*, is repeated, varied and treated sequentially. The expression of intense agitation and a certain brutality are unmistakable in these

themes. In technique and expression these three cases are model examples of the "agitated" melody of the later veristic operas of Mascagni, Leoncavallo, Giordano, Cilea, d'Albert, Schillings, Charpentier and many others. Here, too, the build of certain Wagnerian *Leitmotive* may have helped to point the way.

Again in lyrical-sentimental cantilena Puccini betrays a close relationship with the French. I give three typical beginnings of arias, from which the features common to the lyrical-sentimental type can be studied closely :

'Faust', Faust's Cavatina

EX. 5(a)



'Carmen', Don José's Flower-song

EX. 5(b)



'Edgar', Act II, Edgar's aria

EX. 5(c)



The following points become clear : in each case—and one could adduce innumerable similar ones—a movement in the melodic line begins to develop but soon comes to a standstill. The movement begins with crotchets, quickens to quavers and is then arrested on the minims. (The frequent feminine endings are also characteristic.) What is the significance of this slowing down and stopping of an unfolding melody? Psychologically it is the expression of a feeling that lacks the power to stretch out in a long melodic sweep, that soon loses energy and rests before a fresh effort. There is a constant flow and ebb, a continual feeling of *crescendo* and *diminuendo*, within quite narrow limits. The whole gamut of that rather insipid feeling which we commonly call "sentimental" is expressed in this style of melody. (Note also the meaning of the words.)

But Puccini would have been no Italian if he had wholeheartedly followed the French in this style of melody. A close analysis shows that the rhythm and, very often, the choice of intervals in the French melodies is determined by the verbal accent and the natural inflection of the words. The French are extraordinarily sensitive to such points. But this sensitive and most careful observation of

these points has a hidden danger: it makes it difficult to invent a melody free from the bonds of the words, a *cantilena* of which the rhythmic and melodic flow is purely musical and not determined by the text. The nature of the Italian language, however, has made this sort of opera melody possible. In Verdi's operas, for instance, it pours out unhindered, despite correct declamation and accentuation. Its first principle is "singableness". In 'Aida' and the Requiem this type of *cantabile* melody reaches its highest perfection.

In this respect Puccini, despite his French tendencies, continued Verdi's practice⁽¹³⁾. But only in a certain direction. It is not the Verdi of heroic passion, of magnificent gestures, of lofty pathos, but the lyrical Verdi of 'La Traviata', of the last act of 'Aida', the Desdemona passages of 'Otello' and of certain passages in the Requiem to whom Puccini is related. The passages quoted below, the finest ideas in Puccini's two early works, are first-rate examples of this *cantilena*:

'Le Villi', Act I, from the prayer

EX. 6 (a) Andante mosso

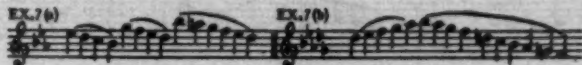


Edgar, Act III, from the requiem (12)

EX. 6 (b) Lento triste



The *cantabile* nature of these passages is due to the stepwise, diatonically progressing main line of the melody and the utmost avoidance of a chromaticism that would break or bend it. In the above examples the main melodic line describes the following sections of the scale:



⁽¹³⁾ Verdi significantly spoke of him as the "Keeper of the Seal of Italian melody".

⁽¹⁴⁾ Toscanini chose the Requiem from 'Edgar' for Puccini's funeral service in Milan Cathedral on December 3rd 1924.

I believe that one of the secrets of Italian melody lies in its simple build, *i.e.* in its underlying diatonic scales, which are disguised by melodic and rhythmic figurations. In this type of melody Puccini was the heir to a long tradition of Italian music. But the tunes quoted above are given a typically Puccinian stamp by two specific features: the rising sequence of two-bar periods (marked ★) and the interval of the falling fifth (marked —). It should be noted that the melody itself tends very clearly downwards and Puccini unconsciously tries to counteract this tendency by making the sequence rise. These sequences have the effect of a forcible screwing up of melody which would much rather fall.

This latter tendency is intensified by the interval of the falling fifth which occurs seven times in the first example and six times in the second. The falling fifth has always had a definite effect of finality, particularly as a cadential step in the bass. Puccini seems to transfer this cadential step to the melody itself. But instead of being reserved for the fourth or eighth bar, the falling fifth appears in almost every bar, with the consequence that this constant cutting off of short phrases and the continual fresh starts give his melody a character of weariness or limpness which is very often intensified by the minor key of the tune. There is something spineless and neurasthenic in it. And so Puccini becomes the composer of a particular type of melody, the "tired" melody. It is his most personal creation and embodies perhaps his finest ideas.

The fact that this is apparent even in his youthful compositions is significant of the psychological basis of the whole of his work. As may be seen from the following examples from more mature works, some of his best melodies are marked by this "tired" character:

"Borislen", Act I, from *Mimi's* aria

EX. 8 (a)



"La Bohème", Act III, from *Mimi's* aria

EX. 8 (b)



"Tosca", Act III, from *Cavaradossi's* aria

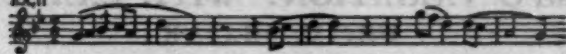
EX. 9



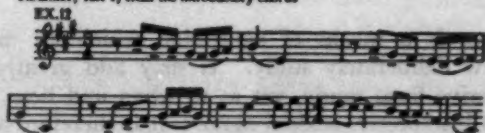
'Madame Butterfly', Act III, from Butterfly's song
EX. 10



'La Pazzarella del Vite', Act III, from Johnson's song
EX. 11



'Turandot', Act I, from the introductory chorus
EX. 12



One or the other of the features mentioned above—the diatonic scale curves, the falling tendency, the dropping fifth, the sequence and the minor key—are noticeable here too. They are what an English critic very aptly terms the “finger-prints” of the Puccinian *cantilena*.

Though ‘Le Villi’ and ‘Edgar’ are probably dead as far as the stage is concerned—nevertheless I would recommend the first work to amateur societies⁽¹⁴⁾—they contain plenty of interesting material for the student. Old and new, borrowed and individual characteristic features here lie side by side, more easily recognizable than in the later works, where they are melted into an organic whole.

⁽¹⁴⁾ It requires only three soloists, a small chorus and ballet, is comparatively easy to perform and possesses numerous musical beauties.

TEMPO VARIATION: WITH EXAMPLES FROM ELGAR

By E. O. TURNER

TEMPO variation is a means of expression which all musicians employ but few deliberately study. It may add greatly to the pleasure we derive from music, yet as to when and how much it should be used interpreters seldom agree: it is therefore a subject well worth considering in detail.

At the outset a way of overcoming this disagreement must be sought, and some steps in this direction can be taken by considering the relation existing between the composer and the interpreter. The most primitive view of the interpreter, at least of the virtuoso executant or conductor, is that he is a specialist who in his performance grafts on to the music something that is peculiarly his own. In better-informed circles this theory is rejected; the ideal is to realize the composer's conception, and supposing that to be completely embodied in the score, emphasis is rightly placed on what one may call textual accuracy. Thus the private judgment of the interpreter is of no account; the one essential is that the composer's directions shall be carried out faultlessly down to the minutest expression mark.

This theory fails, however, because in fact the composer's conception is not completely embodied in the score. There is good reason to suspect that many a score is defective, that some of the directions necessary to realize the composer's conception are absent, and of those provided some are incomplete and others even misleading. The remedy for this state of affairs can only be, first of all, to find out exactly what the composer did intend and then to ensure that the score corresponds. As regards composers of the past this can never be perfectly done, and much must be left to conjecture. To-day, however, means are at our disposal of which little or no systematic use has hitherto been made and by which the art of notation can be raised to an appreciably higher level. Once achieved, this should in turn bring about a corresponding improvement in interpretation, for correct interpretation cannot be expected from faulty notation.

There is probably no way in which notation is so faulty as in the present method of indicating tempo. Obvious and glaring defects are to be found everywhere ; discrepancies between score and performance, and between one interpreter and another, are endless. Can these defects and discrepancies be avoided ? Must there always be a large element of conjecture left in the score as to the composer's inner meaning ? Ignoring the other factors of expression, the study of which has never been neglected to such an extent, let us concentrate on tempo and try to answer these questions.

Tempo variation is no new thing ; it is probably as old as music itself. There are references in musical literature to the beat of the pulse and its effect on tempo before 1600. In 1676 a writer on music calls for strict time-keeping on the part of the apprentice and adds that the " Master " at his pleasure will take liberty " to break Time ; sometimes Faster and sometimes Slower, as we perceive the Nature of the Thing Requires, which often adds, much Grace, and luster, to the performance"⁽¹⁾. Since then many witnesses have given evidence to much the same effect. Weber said : " The beat is not to be a tyrannical cramping or driving hammer-blow, but should be to the music what the pulse-beat is to the life of a human being. There is no slow tempo where a quicker movement is not required here and there to prevent the feeling of dragging. There is no *presto*, on the other hand, which does not in the same way require a quiet rendering in many a place, so that the means of expression shall not be restricted through too great haste."⁽²⁾ In his book on conducting Wagner is much more definite ; his contentions can be summarized roughly thus : if the music is all melody it cannot be too slow ; if it is all rhythm it can hardly be too fast ; when the two are mixed careful judgment is continuously required to decide which of the two preponderates at any given instant and by what proportion, the tempo being raised or lowered accordingly to correspond. Stated as a general rule which every conductor or player must obey, this is a valuable contribution to the study of tempo ; let us call it Wagner's law.

Another rule, favoured by thoughtful musicians, is this : first get to know the music thoroughly ; next put yourself into what you imagine to be the mood of the composer ; then decide what tempo and what changes of tempo will best embody this mood. The objection to this procedure is that it puts the cart before the horse. It is not the interpreter's business to determine the tempo from the

⁽¹⁾ ' Musick's Monument '. Thomas Mace. 1676. See H. T. Finck, ' Musical Progress '.

⁽²⁾ Correspondence. 1824. See Boris Bruck, ' Wandlungen des Begriffes Tempo Rubato '.

mood of the music, but on the contrary to feel the appropriate mood arise in him as he carefully follows the composer's directions. As long as many of these directions are omitted or are obviously defective, however, the interpreter must adopt some such empirical method; there is nothing else he can do. Wagner's law suffers from a similar weakness, for no one but the composer can say authoritatively in exactly what proportions melody and rhythm are to be reckoned in any given passage, and can thus settle the corresponding tempo.

It is evident that progress can be made in one way only: we must return to the composer and hear what he *does* when he plays or conducts, as distinct from what he *says*, or omits to say, in the score. Let us therefore choose a composer who is also a conductor, and avoiding *rubato* with its merely local significance, let us concentrate on those broader changes of tempo that are so largely responsible, at least in romantic music, for transforming the score back into the living work of art as it was originally conceived.

It will be asked by what means a systematic study can be made of changes of tempo which have no record on the score, emerge only during performance, and even then may be such that both interpreter and listener are conscious of them only in part. The answer is that tempo variation may be studied systematically and accurately at a performance by any competent listener armed with a stop-watch, a score and a pencil. To derive much detailed information at a single hearing demands a number of co-ordinated observers and an organization arranged beforehand, but now that a performance may be recorded inexpensively and without discontinuity by any private individual it is a comparatively simple matter to cut and re-play a record as many times as may be necessary to mark the tempo whenever required. The amount of unexamined evidence available is therefore enormous, and more can be had whenever it is wanted. But to avoid any misunderstanding it will be best to enter into rather more detail.

It is commonly said that *rubato* and tempo variation cannot be represented on paper. In these days of accurate scientific analysis that is of course sheer nonsense. Almost anything can be represented by a statement on paper, and the question that should be asked is not so much "can it be done?" as "is it worth while doing?" As soon as a conductor makes two consecutive beats he has announced a definite tempo; at a third he has either confirmed or changed it, and so on. If the listener with the stop-watch starts it at one beat or note, and stops it at the next, the hand will indicate on a suitable scale the exact metronome speed at that

moment ; if this is done throughout the work the tempo and its entire variations are completely recorded. Of course every one knows that tempo does not always vary note by note ; it depends on the nature of the work ; it may change only bar by bar, or at intervals of many bars. The one essential is that if the score is to represent the composer's intentions faithfully, every change of speed in his interpretation must have its corresponding change of speed number on the score.

This method of measuring tempo has the great advantage that the numbers can be derived from actual performance. If the occasion is one in which the conductor is the composer himself or a first-rate interpreter closely in touch with him, and the orchestra is a good one and thoroughly rehearsed, the speed numbers obtained from it will be invested with a greater authority than can possibly be attached to those derived in the usual way.

No reference so far has been made to the metronome. Almost from the date of its invention many experienced musicians have regarded it with suspicion. Beethoven said of it : " 100 according to Maelzel—but this can hold good only for the first few bars, for feeling has also its beat, and that is not quite to be expressed by the same speed number (namely 100)."⁽³⁾ The attitude of Brahms is typical of many other composers : " I think here ['Deutsches Requiem'] as well as with all other music the metronome is of no value. As far at least as my experience goes, everybody has, sooner or later, withdrawn his metronome marks. Those which can be found in my works—good friends have talked me into putting them there, for I myself have never believed that my blood and a mechanical instrument go well together. The so-called elastic tempo is moreover not a new invention. 'Con discrezione' should be added to that as to many other things."⁽⁴⁾

Beethoven says in effect : " I may write $\text{♩} = 100$, but the tempo will change after a few bars, and then this number will no longer be correct." Brahms adds : " Tempo is elastic ; a single number can be of no value." It does not seem to have struck either of them that if they changed the tempo after a few bars, then to be logical they should have changed the speed number at the same time. In the method just described one does this instinctively. If only they had made the attempt, faulty as it might have been, we should have had a further invaluable guide to their own interpretations, and even more important, it would have directed their attention to a means of expression which they might have more deliberately explored.

⁽³⁾ Thayer, 4.

⁽⁴⁾ Henschel, 'Musings and Memories of a Musician'.

The metronome is still for certain purposes a valuable instrument, but for the composer it has two grave drawbacks : it interferes with performance and it insists on setting the pace instead of following it. Owing to the noise and general disturbance it causes one cannot be sure that the speeds judged to be correct are really the same as during bona fide performance, and this, as we shall see, gives rise to much inaccuracy. The latter drawback makes it impossible to say quickly at what speed music is being played, especially if it is varying—in other words if it is genuine playing.

After a first flush of enthusiasm many composers, as Brahms said, cooled down and ceased to use the instrument. But the need for more precise information than can be given in words still remained unsatisfied and each generation in its turn has attacked the problem again. There is no uniformity, however, about recent practice. Some composers describe their tempo mainly or solely in words ; some supplement words with a speed number at the head of a movement ; lastly, an increasing number adopts a fresh metronome mark for what is ostensibly each major change of tempo during the course of a movement. This third class, though badly handicapped hitherto for want of a more suitable type of metronome, is that of the real pioneers, showing the way by which the interpreter may eventually gain a more intimate knowledge of the composer's inner meaning. How far such efforts have been successful we shall shortly be in a position to judge.

Of course some composers make much more use of tempo variation than others, and the problem of interpretation will vary accordingly. Strictly uniform speed is observed in a great deal of music, but not always for the same reason ; there appear, in fact, to be two main reasons. First there exists a great mass of music in which the pattern of the thematic material and the rhythm is almost uniform from the first bar to the last. One has only to think of Bach to recall a hundred instances : the opening chorus of the St. Matthew Passion, for example, the third Brandenburg Concerto, and so on. To a constant pattern of design a uniform speed is a natural corollary. There is often in Bach another factor which reinforces this tendency : a uniform subjective stress. The chorus just mentioned, the air from the Suite No. 3, in D major, and the *largo* in the D minor Concerto for two violins : in each of these movements there is obviously deep feeling, but it remains throughout of one kind ; the tension is more or less constant. Even when we come to Haydn and Mozart and the type of musical architecture has undergone a profound change, though there is contrast of

thematic material there is as yet often no great contrast either in mood or in the average note-value of the themes. These are additional reasons for maintaining steady speed.

The other class is that in which the subjective is reduced to a minimum. The scherzo is often a good illustration; strong rhythm and the muscular response it calls forth generate a momentum that opposes any fluctuation in speed. Stravinsky may be cited as an extreme instance of a composer to interpret whose music correctly it is necessary to beat time with the strict uniformity of the metronome.⁽⁵⁾ The reason may be found partly in the objective nature of his music, partly in a certain constancy of mood and partly in such characteristic features as syncopations in quick time, which a rigid beat displays with great clearness but which the slightest irregularity would almost obliterate.

The growth of tempo variation in music is bound up with the growth of contrast, which again is linked with the rise of the sonata form, and so on: a fascinating subject for study that must not detain us now. To-day, co-existing with music such as that of Stravinsky, are works which show the other extreme: a flexibility in which each theme in turn prescribes its own tempo without the least constraint from other sections of the work and without inducing any sense of loss of unity. Even in so unsensational a composer as Delius one may point to ten bars in 'Paris' in which Sir Thomas Beecham, with unassailable logic, interprets nine changes of theme by nine wide changes of tempo.⁽⁶⁾

Let us now turn from theory to practice, from discussion of tempo variation to illustration of what does actually take place under the baton of some well-known composer the authority of whose interpretation is beyond question. No better choice can be made than that of Elgar. A romantic composer, not only was he by common consent the finest interpreter of his own music, but for a generation he habitually conducted large-scale productions of all his major works. In addition, direct evidence has been preserved of exactly what changes of tempo he actually did make on many such occasions.

This brings us to the gramophone records of Elgar's music. It is a common complaint that the tempo of a record is not very reliable; it is suspected that, as on the films, the speed is increased in order to compress a little more material into a given time. This must be referred to again later, but the reader may rest assured that no such drawback exists with regard to the illustrations that follow;

⁽⁵⁾ This has been carefully checked from the composer's own conducting.

⁽⁶⁾ See 'Musical Times', August 1937, p. 692.

they represent without any reasonable doubt the faithful reproduction of the master's normal conducting.

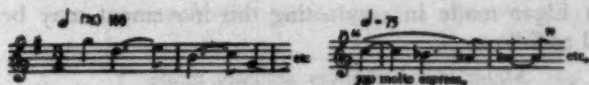
Musicians owe an immense debt to the Gramophone Company for their policy in regard to the recording of Elgar's works. Beginning about 1914, long before the days of electric recording, the Company invited Elgar to conduct in their studios, and this he continued to do at frequent intervals for twenty years until shortly before his death in 1934. The result is that they possess the composer's interpretation of most of his instrumental music, as well as some of the choral works, including a substantial portion of 'The Dream of Gerontius.' Not only this, but several of the works were recorded more than once, after an interval of perhaps many years, thus providing an opportunity of noting several interesting and instructive changes which were evidently dictated by the composer's maturer judgment. Many of the earlier records have, for various reasons, been withdrawn from current catalogues, but, with wise foresight, they have all been retained in the firm's library at Hayes. Thanks to their generous permission I had the privilege and the memorable experience of playing through, recording the tempo as already described and making notes about almost every record of importance, of which there are over a hundred. In this way much first-hand evidence of Elgar's style as a conductor of his own works has been obtained. Typical examples are quoted below; they not only throw light on the interpretation of many striking passages, but they also serve to illustrate a general method by which a composer may add to his score tempo directions that are at once both complete and accurate.

Let us glance first at a few illustrations of Wagner's law. In many characteristic movements Elgar has built up a charming whole by repeating two alternating themes of contrasted type, melody being more prominent in one, and rhythm, generally embodied in notes of shorter time-value, in the other. The melodic theme is always played slower than the rhythmic one, and as the composer grew older the contrast became greater, the performance gaining in strength and character. In the score, however, Elgar always prescribed a single speed number which cannot possibly suit both themes and often fits neither.

The first illustration shows the fifth Enigma variation :



The opening violin melody was played at $\text{♩} = 48$, not at $\text{♩} = 63$ as marked ; the speed rises to $\text{♩} = 65$, however, in the contrasting semiquaver section. The second example is from the thirteenth Enigma variation :



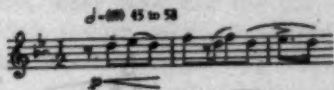
This time the stronger rhythm comes first, while the score mark more nearly suits the second, the "calm sea" theme. In these illustrations it is curious to see the two Elgars, the composer and the conductor, contradicting each other, but there is little doubt which of them is right, and in the examples quoted the marks printed in the score are shown in brackets, the tempo derived from performance being substituted.

The next pair comes from the Gloucestershire interlude in 'Falstaff' ; the higher speed is as appropriate to the first country-like theme, as is the lower to the second and to the programme of Falstaff resting :



Once the listener has heard and rejoiced in the aptness of these changes, he will hardly have patience to endure a performance at steady speed, which makes the music sound lifeless by comparison.

As an illustration of a longer movement with two sets of themes, with theme and tempo alternating as punctually as clockwork, one may quote the second movement of the first Symphony. The first set of themes (not quoted) is played at $\text{♩} = 67$ to 75 , and the second, "down by the river",⁽¹⁾ at $\text{♩} = 50$ to 58 , descending once, *sostenuto*, with much feeling to $\text{♩} = 45$:



These alternations in tempo are largely responsible for the satisfaction which the movement gives us, thus interpreted. Unfortunately, the score is marked simply *allegro molto*, $\text{♩} = 69$. The conductor who takes this direction literally acquires a velocity that takes him flying over the *sostenuto* passage at almost twice the correct

⁽¹⁾ See William H. Reed, 'Elgar as I knew him', p. 141.

speed. Elgar's *allegretto* becomes his *presto*; and with the disappearance of all the contrast the movement is as good as wrecked.

The first movement of the first Symphony illustrates Wagner's law and a great deal besides on an extensive scale. The speed changes Elgar made in conducting this movement may be summarized as follows :

Major speed changes actually made by the conductor	} 74
Of these, indicated on the score in words, there are	} 21
and marked in speed numbers there are a further	} 13
Thus the remainder, not indicated on the score, number	} 40

Like all statistics, these figures need explanations and definitions, if studied in detail, but on the whole they truthfully represent the condition of the score : of the most important changes of tempo in the movement more than half are not marked at all. If the reader will be so good as to bear with these complaints, it will be seen presently that they serve the useful purpose of pointing the way to better things.

The *andante* and the opening subject of the *allegro* begin more or less at the stated speeds, but after that there are continual points of departure in spite of Elgar's thirty-four gallant attempts at keeping the interpreter on the rails. Four of the leading themes that follow are quoted below, and the speed at which each is played is given in the table. As the exposition proceeds the music becomes less passionate and more *cantabile*; thus the tempo drops; by the time theme C appears it has fallen to about half that of the opening theme at its maximum. Theme D may be thought by some to be the second subject proper; if so the gradual slowing down and the pause immediately before its entry are fitting from every point of view. After this the speed is raised by further steps to about the initial value :



Theme	Speed of performance $\text{♩} = \text{or } \text{♩.} =$		
	Exposition	Middle section	Recapitulation
	Marks [104]	in [84]	score [104]
A	98 <i>f</i> & 90 <i>p</i>	—	94 <i>f</i> & 88 <i>p</i>
B	76	91	82
C	64	72 & 67	75 & 70
D	84 to 88	—	82 to 87
A	89 <i>p</i> & 97 <i>f</i>	—	—

It is very convenient that these themes are played without much change of environment two or three times, for it is both easy and profitable to make comparisons. When Elgar comes to a new theme his tempo as a rule changes. Even at a first hearing most musicians would instinctively feel that the change is "just right", that the difference of mood is conveyed unmistakably, and could be conveyed in no other way; but when the same subtle change is made at the same point three times over even the most determined sceptic must admit that this indicates design and is no mere coincidence. Theme C, for instance, is always slower and more tranquil than B in all three appearances, the tempo rising at D and still more at A, which is still well below the peak speed of the opening theme. When allowance is made for B being screwed up to a higher pitch of excitement, *agitato*, in the middle section, it is seen that the tempo of every theme in the table fits into a consistent and highly organized scheme. The composer's direction for the whole of this material, which in exposition, development and recapitulation covers, with the opening themes, more than half the movement, is $\text{♩} = 104$, except for the middle section, which is marked $\text{♩} = 84$, probably by accident, for this number seems to apply rather to the previous episode only.

All the foregoing examples are simple illustrations of the change of tempo with theme. A more elaborate development, a device particularly appropriate to last movements, is brilliantly illustrated in the finales of the second Symphony and the Variations. Suppose that a theme in which melody and rhythm are both prominent is repeated a number of times. With each repetition the melody

becomes a little less important and the rhythm a little more so, and thus according to Wagner's law the speed must rise. Now introduce a fresh section of similar character, and the process will repeat itself. If this is done several times the tempo can be represented as varying in what may be called a saw-tooth or telegraph-wire manner. Every one who has sat at a railway carriage window knows how the wires can be seen rising gradually until checked by the arrival of a pole. Then, starting again at some intermediate point, they rise still further, the process being repeated pole after pole. For the wires substitute the tempo, and for the poles the entry of new subject-matter, and the result is an excellent outline of the tempo variation of two thirds—the first and last sections—of the finale of the second Symphony. Beginning at $\text{♩} = (72) 66$, the speed climbs to a maximum of $\text{♩} = 93$, after being checked four times, at cue numbers 137, 138, 139 and 142. In the last section the process is repeated, everything being screwed up a peg and a maximum speed of $\text{♩} = 104$ reached at 161. Apart from the more spiritual aspect of the music, the sheer physical exhilaration induced by this ever-climbing speed is enormous; it is as exciting as a football match. The sudden lowering of the tempo as each new theme enters is part of the scheme; it emphasizes the new entry, increases the apparent speed range, heightens the effect and prevents the pace from degenerating into a scramble. The same principle is adopted in the finale of the Enigma Variations; the reader will have no difficulty in working out the details for himself. There is of course little hint of all this in either score.

Elgar has written many passages in which he approaches and withdraws from a climax by a gradual rise and fall of pitch and loudness. He often heightens the effect by a simultaneous rise and fall in speed. In the first part of 'Gerontius' the chorus, 'Rescue him', is both planned and was performed in this way. A similar passage on a much larger scale is seen in the first movement of the first Symphony, at the episode developed out of theme C, between 44 and 48. The Nimrod variation is another fine example. Beginning with an 8-bar section, the melody rises to a peak in the fifth bar and then falls again. This is followed by a section of eleven bars of similar build; next come some contrasting phrases corresponding to the middle section of the theme, and lastly a twelve-bar recapitulation, *grandioso*, with four bars of coda. Each of the three principal sections begins and ends slowly, the speed being raised to a climax that coincides always with the thematic climax. The maximum speed is raised each time, a maximum maximum being reserved for the final section. The complete tempo range is from $\text{♩} = 36$

to ♩ = 61; the score mark is ♩ = 52. No one having heard it thus would ever wish to hear the variation played again in any other way.

Examples such as the above are not only of value for their own sake; they also help to dispel preconceived notions and suggest certain useful generalizations. Here is one: if composers would avoid ambiguity they must express themselves less in terms that are vague and subjective, and must concentrate more on the objective means of reaching those states. For instance Elgar was for ever writing *largamente*, *sonoramente* or *sostenuto*. Such terms may perhaps mean *forte ma giusto* or *poco meno mosso*; only when the speed numbers are added do we know for certain which.

Another reflection is this: correct interpretation is made harder when composers write such directions as *passionato*, *string.* or *cresc. molto* without giving any indication of how long the terms are intended to apply. In the opening of the first Symphony, for instance, the initial *appassionato* gradually fades away two bars before 11, but we learn this from the conductor, not from the composer. The following very rough rule may be of some use: take Elgar's mark (*acc.*, *string.*, *rit.*, &c.), or the next bar or so at most, as the end of the acceleration, &c., and look for the beginning further back. A good example is to be found in the Funeral March in the second Symphony. In performance the *poco stringendo* between 72 and 73 terminates after two bars, but the speed has been worked up, with great feeling and ever-increasing stress, since 71, eleven bars before the direction.

Another rule, astonishingly reliable considering that it is founded on mere persistence of error, is this: to interpret the composer's metronome marks play the slow movements much slower than marked and the fast ones appreciably faster. Thus an *andante* should be played *adagio*, an *allegro molto* done *presto*, and only a *moderato* should be played as directed. We must assume that marking his tempo in cold blood Elgar, like other composers, failed to allow either for the emotion in the slow movement or the rhythmic urge of the fast one. With comparatively few exceptions this rule holds true for the Enigma Variations, 'Gerontius' and most of his earlier works. As he grew older he grew more accurate, and the marks are often more numerous. In the Variations there is one speed number per variation; in 'Falstaff' there are thirty-seven in all, and on the whole they are much more dependable. The greater discrepancies between score and performance in the earlier works are due in part to Elgar's self-education in the art of conducting. Expression, which at first was heard no more than in embryo, became much more

fully revealed in later performances. His allegros retained their fire, but his slow movements became slower and more expressive, while the interpretation of detail grew more subtle and varied.

Mention of the Variations and 'Gerontius' together is a reminder that the very close resemblance between their tempo peculiarities is an important witness to the reliability of the tempo of the records, for while the Variations were recorded in a studio in the usual manner the records of 'Gerontius' were derived from public performance.⁽⁹⁾ Thus if every studio record were summarily dismissed as tainted evidence—an arbitrary action that no one has suggested—a great quantity of exactly similar evidence would still have to be faced which it is impossible to dispose of in this way.⁽⁹⁾

Consideration for the reader's patience and want of space both forbid any more illustrations of the subject. Let us now try to draw one or two conclusions. First, what ought to be expected in future of the conductor who sets out to interpret Elgar? Ernest Newman has written of the composer: "More than once he protested to me that all his music required was to be left alone to say what it had to say in its own way: the expression was *in* the music, and it was not merely unnecessary but harmful for the conductor to add to it an expression of his own."⁽¹⁰⁾ This is one view; the other extreme is well represented by the remark of the critic who wrote of a Three Choirs' performance: "To ask of the Gloucester conductor the flexibility and nervous life of Elgar's own rendering of 'Gerontius' were unreasonable."⁽¹¹⁾ The truth lies between the two. We have seen conclusive evidence that Elgar did not leave his music alone; as conductor he too habitually modified the composer's printed directions and added expression of his own right and left. But it is not unreasonable to ask of a Three Choirs, or any other conductor the flexibility of Elgar's own rendering. It is not a matter of extreme detail, like *rubato*, but more an instantaneous readjustment to the mood of the moment as theme follows theme. The key to this lies in the study of the records and the transference to the

⁽⁹⁾ Something between a third and a half of 'Gerontius' was recorded in all, partly at the Albert Hall, February 1927, sung by the Royal Choral Society, &c., and partly at the Three Choirs Festival, Hereford, September 1927, conducted on both occasions by the composer. There is also a record, from the studio, of the Prelude and Angel's Farewell, but this dates from 1919 and is somewhat abridged.

⁽¹⁰⁾ Another awkward fact to dispose of is this: the occasions on which the tempo of the record is below the composer's printed mark are far more numerous than those on which it is above. Thus a reduction to a "true" tempo (supposing that the records were all played too fast) would merely mean that interpretation would be removed still further from the composer's directions.

⁽¹¹⁾ 'Sunday Times', October 25th 1933.

⁽¹²⁾ R.C. in 'Musical Times', October 1937.

score of the details, examples of which we have already seen—a laborious but not at all a difficult task.

At present there is probably no one living who has conducted Elgar's works without wandering off now and again, in perfect good faith, to an interpretation that either halves or doubles the composer's speed. No wonder we have an uneasy feeling that this is somehow or other not quite the same as what Elgar gave us ! But there is no reason why we should not expect something very much better. As a matter of fact the Gloucester performance referred to required but little to bring it very close indeed to Elgar's own interpretation. The slow movements were sometimes too slow and the allegros were not fast enough ; a number of beautiful details in the composer's rendering were not in evidence ; the semi-chorus was not so successful, and so on. But although aesthetically this amounts to a good deal, a competent conductor, once he is accurately informed, will take it all in his stride. We may reasonably demand of those who play Elgar to us that they should take the necessary steps to acquaint themselves more closely with the composer's correct interpretation, for their own satisfaction and enjoyment no less than for ours.

Next, these records of Elgar's conducting are of historical importance. Here is a composer who not only demands great flexibility for the interpretation of his music but who for the first time has given the most precise indications how to achieve it. Although his frequent changes of tempo have been a little too much for the technique of notation of his day, the true interpretation is faithfully preserved in the gramophone records. So far as expression goes they are like fair copies ready for the printer, while the directions in the score are often no better than a first rough draft. Sooner or later these revised directions ought to appear where they rightly belong—in score and parts. Is not this the obvious way of progress ? If an Elgar took, say, fifty years to learn to conduct his own music to the best advantage ; is it not wiser to summarize in the score what he learnt, so that the young conductor of to-day may start where the composer left off instead of relying on his own improvised efforts ? And think what time it will save, and what added certainty it will bestow, at rehearsals !

This brings us to a final question : how then is a score to be marked to the best advantage ? Assuming that a composition is worth publishing, it is worth adequate rehearsal and at least one performance as perfect as the composer and his friends can possibly make it ; and that performance is worth recording. If need be, to save expense, a large orchestra must be replaced by a suitable

nucleus ; as for the records, there are now many studios where a single set of superlative quality can be made privately at trifling cost. Once the record is made the work can be replayed as often as is necessary to mark the tempo bar by bar in the slow movements and two, three or four bars at a time in the quick ones. The analysis will show very plainly how the score should be annotated and will in all probability disclose not a little that will give the composer cause for reflection. This is in fact the way in which all the above information regarding Elgar's interpretation has been obtained. Finally, the correct tempo should be marked on the music, the golden rule being observed : *speed numbers in score and parts must be as frequent as speed changes in performance.*

Objection is sure to be raised to any attempt to prescribe one uniform performance for every occasion. It will be pointed out that tempo is known to alter for many reasons : according to the size and acoustics of the hall, and even with the place in the programme ; or composers, it will be said, do not always conduct their compositions in the same way. One may reply that to raise or lower the speed by the relatively small amount required by the conditions named does not appreciably affect the performance as a whole provided the far greater *relative* speed changes are faithfully reproduced, and this is of course what the composer instinctively does. It is possible that the influence of the size of a building on tempo has been exaggerated. For instance, comparing Elgar's conducting of 'Gerontius' first in a studio, then in the Albert Hall and lastly in Hereford Cathedral, would one not expect wide differences in tempo ? Actually there is so little difference between the records that one might have been listening to one continuous performance. As regards the second point, we are familiar with works that have been altered by the composer subsequent to publication, but it is not common, nor is it likely to become so. If the composer makes up his mind about the notes, is there any valid reason why he should not do the same about the expression ? That he should change from time to time is hardly to be wondered at so long as tempo variation remains an act of improvisation. The present way is a disorderly one. For the sake of the liberty to evolve a hypothetical new reading of which the composer might possibly have approved we tacitly give the interpreter licence to perpetrate a hundred the composer would never have countenanced for a moment.

One other objection is this : that executants cannot be expected to play accurately to constantly changing speed numbers. Experience, however, shows that it is easy to grasp a relative change even when the absolute value is not quite correct ; in addition,

the very act of changing gives a valuable added opportunity of rectifying the tempo, of which players appear to avail themselves almost unconsciously.

Competent authorities affirm that years are needed to arrive at an intimate understanding of a composer's style. Musicians spend the years, but whether they arrive at the intimate understanding is another matter. We have seen that style is sometimes that great unmarked component of expression—tempo and its variation. This being so, why make a conundrum of it, leaving the conscientious interpreter to struggle for years in the dark over what he might be told at the outset? Of course every musician of ability can and does play with a certain amount of correct expression with no more guidance than he obtains from internal evidence, even when there are no tempo indications at all; yet printed figures with all the weight of authority they would derive by representing the authentic ebb and flow of the composer's own interpretation put conductor or player into a much stronger position than one who is at all times liable to be accused of exceeding his instructions, of using too much expression or too little, of being bold at the wrong time or timid when he should have been bold.

If composers, then, will make more use of the technical facilities lying at hand almost unheeded, tempo can be much more fully and accurately indicated than at present, not by any revolutionary departure from the existing notation, but by means well within its framework. Too often composers write (and instrumentalists play) the smallest detail of an accompaniment with scrupulous care; but as regards the expression that gives not only vitality to the details but an intense significance to the music as a whole, instead of the much greater care and wealth of accurate direction that its importance logically demands, there is at most a bare outline, often quite unreliable, and for the rest the interpreter is left to his own resources.

If the reader is left with a certain amount of discontent with the happy-go-lucky, casual way in which tempo is at present conveyed to him, and a wish that the interpretation of the composer himself or of those authorized by him should become more generally available, one definite step forward will have been made. What more can be done? At the moment very little. The initiative must obviously come from the composer and the publisher; they are, as it were, the magistrates seated on the bench, and decision and action rest with them. But at least one may collect evidence, attempt to put it into some sort of order, and state a case.

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Wagner, Richard : *Ausgewählte Schriften und Briefe*. Eingeleitet und mit biographischen und kritischen Erläuterungen versehen von Dr. Alfred Lorenz. illus. 2 Bd. pp. viii. 487 ; xi. 486. B. Hahnfeld : Berlin, 1938. 8.50 M. ; 7.20 M. [Klassiker der Musik in ihrer Schriften und Briefen.]

Weinhold, Liesbeth : *Handschriften von Richard Wagner in Leipzig*. [With facsimiles.] ff. 7. Max Beck : Leipzig, 1938. 50 pf. [From 'Leipziger Bühnenblätter', Jahrg. 1937/38, Hft. 12.]

Wibich, W. [i.e. Heinrich Schwarz] : *Praktische Einführung in Richard Wagners Tetralogie 'Der Ring des Nibelungen'*, zugleich Versuch einer zeitgemässen Auslegung. Tl. 1. Rheingold. Walküre. pp. 54. Gebr. Hug & Co. : Zürich & Leipzig, 1938. 1 M.

Zelter. Schünemann, Georg : *Carl Friedrich Zelter. Der Menach und sein Werk*. [With facsimiles.] pp. 100. ff. 6. Bibliophilen-Abend : Berlin, 1937.

C. B. O.

BOOKS RECEIVED

Frederic Chopin : His Life and Letters. By Moritz Karasowski. Translated by Emily Hill. Third Edition, with Additional Letters and Illustrations. pp. 479. (Wm. Reeves, London, 1938) 12s. 6d.

Listener's Music. By Leland Hall. pp. 222. (Cresset Press, London, 1938) 7s. 6d.

Origins of Musical Time and Expression. By Rosamond E. M. Harding. pp. 115. (Oxford University Press, 1938) 12s. 6d.

Percy Pitt of Covent Garden and the B.B.C. By J. Daniel Chamier. pp. 248. (Arnold, London, 1938) 10s. 6d.

Sinus Tone Production. By Ernest G. White. pp. 145. (Dent, London, 1938) 7s. 6d.

Stimme und Kunstgesang : eine neue Grundlegung für die Gesangspädagogik. By Albrecht Thausing. pp. 55. (Cotta, Stuttgart, 1938)

The Waveless Plain : an Italian Autobiography. By Walter Starkie. pp. 511. (Murray, London, 1938) 12s. 6d.

Wings of Song : an Autobiography. By Lotte Lehmann. Translated by Margaret Ludwig. pp. 252. (Kegan Paul, London, 1938) 10s. 6d.

REVIEWS OF BOOKS

The Oxford History of Music, Vol. III : The Music of the Seventeenth Century.
By C. Hubert H. Parry. Second Edition, with Revisions and an
Introductory Note by Edward J. Dent. pp. 486. (Oxford University
Press, 1938) 17s. 6d.

Photographic reproduction of out-of-print books is a convenient and economical device which will one day, we hope, be superseded by something better. The faintly muddy pages of this volume offer no invitation to the eye and may easily, with much reading, become tiresome. Add to this the fact that wherever there has been a minor correction a line of virgin type peers modestly from the surrounding thicket. However, any process is good enough if the book deserves to be re-issued. The question is : Does Parry deserve to be re-issued ? It is a question which apparently cannot be answered without stirring the passions of controversy. Those who knew Parry well revered the man so much that they consider it almost blasphemous to criticize his work. When the present revision was being considered an eminent musician is said to have exclaimed in awful and pontifical tones : " You mustn't touch Parry ". Now this is merely ridiculous. When Parry's contribution to the ' Oxford History ' was first published it was an invaluable survey of a complicated period, and for many years it has been gratefully accepted by students, both English and foreign, as a standard work. But its original merits cannot blind us to the fact that a great deal of spade-work has been done since Parry wrote and that the passing of the years has rendered his book in many respects incomplete and inaccurate. A study of Monteverdi, for instance, is hopelessly one-sided without a knowledge of the two late operas, ' Il ritorno d'Ulisse ' and ' L'incoronazione di Poppea ' ; yet Parry had to write without the opportunity of access to either of these works. Again, we cannot get a coherent idea of Purcell's style unless we know within reasonable limits the dates of his work. Since Parry wrote a satisfactory chronology has been established which radically revises several of the dates that he accepted. To-day, too, even casual students of the period are far better placed than Parry was for appreciating the work of the English lutenists.

A re-issue of Parry's volume serves no useful purpose unless it is radically revised. We want a new account of the ancestry of opera, a thorough examination of Monteverdi's madrigals and later operas, a more detailed study of Roman opera and the early cantata, and a comprehensive examination of the English lutenists and Jacobean instrumental music. Nothing of this kind has been attempted in this revision. An imposed reverence for Parry's text has made it impossible for the editor to do more than add a number of notes at the end of the volume and correct certain minor details in the text. The impossibility of extensive alterations in the body of the work means that we still have Monteverdi's

'Arianna' placed before his 'Orfeo', and the 'Scherzi musicali' of 1607 (the date now corrected) treated as middle-period works. More serious, perhaps, than the survival of inaccuracies is the retention of passages where Parry's lack of appreciation of the period is apparent. His preface begins cheerfully: "The seventeenth century is, musically, almost a blank", and when he comes to deal with Monteverdi's 'Orfeo' he seems to have only a limited understanding of its style and purpose. After quoting the opening toccata he writes:

In such barbarous and characteristic work he is quite at home, and in its way it is a stroke of genius. When he attempts anything more intrinsically musical, he is not always so successful. The instrumental ritornello which follows the toccata is thoroughly clumsy and awkward, though at the same time it is characteristic and definite, and serves well enough the purpose of form when he reiterates it no less than five times between successive passages of recitative which are put into the mouth of "La Musica" by way of prologue.

All this gives quite a false impression of the instrumental opening of 'Orfeo'. The toccata is neither barbarous nor characteristic of Monteverdi, but simply a brilliant example of five-part trumpet music on lines that must have been familiar enough to the original audience. Nor is the succeeding ritornello by any standards clumsy and awkward. It is remarkable rather for its smooth and easy flow; and Parry makes no mention of the dramatic significance which Monteverdi gave it by repeating it later on in the work. To perpetuate an opinion which shows such a limited understanding does no honour to Parry's reputation and may easily mislead young students who cannot afford to have on their shelves Sandberger's facsimile edition or Malipiero's reprint.

Professor Dent's notes—ninety-three in all—offer useful corrections on points of detail, provided the reader's eye is keen enough to notice the minute reference figures in the text. But there are one or two places where his corrections might have been embodied in the text without any considerable expense or trouble. On p. 37, for instance, we read that Cavalieri's 'Rappresentazione di anima e di corpo' "is the first oratorio which has survived, though only in manuscript". Professor Dent's note on this (p. 478) is: "This work was printed at Rome in 1600 and reproduced in photographic facsimile in 1912". As the line on p. 37 which contains the word "manuscript" had to be re-set to allow for the insertion of the reference figure, there seems no good reason why the text should not have been slightly modified to admit a reference to the printed score. Similarly on p. 46 Parry's remark that the whole of 'Arianna' "except one singular fragment has disappeared" has to be corrected by a note on p. 478 pointing out that "a great deal more of this 'lament of Arianna' has been found"; and even here there is no mention of the fact that the lament was published, together with two 'lettere amorose', in 1623 (a copy of the volume is in the Ghent University Library). Parry's reference on p. 83 to 'Queen Elizabeth's Virginal Book' is corrected by a note on p. 480 saying that this is "now always known as the 'Fitzwilliam Virginal Book'"; but this is not much help to the reader who happens to light on one of Parry's subsequent references to 'Queen Elizabeth's Book' without having seen the first. On p. 208 Parry speaks of Simpson's publication of "'The Dancing Master' of 1650 and 1657"—on which Professor Dent remarks: "There were many more editions and the 1657 one is not specially important".

But why in that case retain the date '1657' in the text? That there is no objection on principle to altering dates in the text is clear from p. 221, line 8, where the original "1641" has been emended to "1640".

We come up against the same problem of defective chronology on p. 299, where Parry says: "After the production of 'Dido and Æneas' Purcell forsook the stage for some time". A note on p. 484 rightly declares that "forsook the stage" is completely untrue, and a previous note gives the date of 'Dido' as 1689. This may be all very well for the expert who wants to be reminded of the accepted chronology, but what is the ordinary reader to make of this confusion of right dates and wrong dates? Even more unfortunate is the reference to Tommaso Vitali on p. 337, which is brusquely corrected on p. 485 with the words: "Must be his father, G. B. Vitali". Would it have been so difficult to print the right name on p. 337? There are two places where Parry has been allowed to go uncorrected. On p. 368 he quotes Purcell's E minor ground printed in Part II of 'Musick's Hand-Maid' (curiously described on p. 367 as 'Lessons for Musick's Handmaid'), adding that "the composer builds upon it a genuine instrumental song". This is unfortunately not true: the whole piece is a transcription of a song in the 1683 'Ode for St. Cecilia's Day'. On p. 278 we are told that "in 1674 violins were introduced through the favour of Charles II into the machinery of church music"; and this date, which is twelve years too late, is repeated in the new chronological table on p. 476, where a new ambiguity is introduced by the absence of any indication that it refers to England.

J. A. W.

Seventeenth Century Studies. Presented to Sir Herbert Grierson, by Various Authors. pp. 415. (Oxford University Press, 1938) 21s.

This handsome volume of twenty-three essays by some of the most eminent scholars of the day, dedicated to Sir Herbert Grierson as a tribute on his retirement from his Edinburgh Professorship, his seventieth birthday and his subsequent election as Rector of the University of Edinburgh, contains matter dealing mainly with literature and philosophy. It must be noticed here, however, because of the brilliant essay by Sir Donald Tovey it includes. 'Words and Music: some Obiter Dicta' is the Reid Professor's title, and he deals here with a subject—mainly the setting of English words by church composers, madrigalists and lutenists of the seventeenth century—with which readers of his other published work may imagine him to be relatively unfamiliar. But if any of them should take it for granted that, because Sir Donald has all his life given most of his attention to the German classics, Palestrina (who serves him as a point of departure) and the English Tudor and Stuart schools are therefore side issues for him, they will here discover that he can discuss these subjects with a sagacity and refreshing originality of observation that might well shame many a lifelong specialist. The originality becomes excessive only when we are told that Charles II sent Purcell to study under Lully.

Here are some of Sir Donald's *obiter dicta*.

... there is a sense in which perfect works of art, like infinities, cannot be compared with one another. In any case, what is right for one is uniquely right for it, and wrong for any other. But, when we have weighed the results of a long

experience of different kinds of art, we may allow ourselves to conclude that one kind of experience outweighs another, without implying any depreciation of the lighter experience.

... we are entitled to guess *a priori* that a composer who is not deeply sensitive to the words he is setting will not have much purely musical depth in him. But we shall meet with many disappointments if we expect classical composers to retain their pristine literary sensibility after their music has taken solid shape.

In the Golden Age it seems as if the madrigalists, great and small, cannot go wrong. Before the seventeenth century has accomplished its first quarter, its most thoughtful composers seem unable to go right, though they theorize with great intelligence. But the theoretic propagandists of a new art seldom show a fine intelligence as to the principles of the old art which they would supersede. [Twentieth-century propagandists please copy.]

... it would be a pity that the enormous musical possibilities of our language, with its varied texture of Teutonic, Romance and classical threads, should be inhibited by a German theory of musical and poetic rhythm which is too provincial even for the classics of German poetry and German music.

The chief effect of a long tradition of musical translations was that English composers had no reason to suppose that nonsense was inadmissible in classical vocal music.

... if the modern composer of vocal music has the sense and the skill to set lyric poetry to a lyric music instead of to a prose declamation, the world may yet become the richer for songs as unscrupulously musical and perfectly metrical as the music of those ignorant and absolute musicians Mozart, Schubert, and Brahms.

E. B.

A Hundred Years of Music. By Gerald Abraham. (*Hundred Years Series.*) pp. 375. (Duckworth, London, 1938) 15s.

The last hundred years have seen a greater change in music than in any other art, a change only comparable with that sudden metamorphosis which takes place in the human organism in its early 'teens, when the gauche girl becomes the elegant young woman and the coltish boy develops the self-confidence and style of manhood. The change has not necessarily been for the better, any more than the grown-up is "better" than the child: many indeed will find the music, like the young men and women of to-day, over-sophisticated, badly balanced, crude or ruthless. But as the child is father of the man, so the music of the eighteen-thirties contains many, if not all, seeds from which our modern music has flowered; and it is in tracing this process of development that Mr. Abraham has most admirably succeeded. The development of music has not always been straightforward nor healthy: there have been false starts, violent reactions, morbid and ephemeral phases comparable with the short-lived and violent enthusiasms, the unbalanced dreams of individual adolescence. Only the main stream seen in historical perspective has followed its natural and logical course, gradually emerging from romanticism, nationalism, neo-classicism and the rest into what promises at last to be a less violent and possibly more fruitful period.

The book is divided into four main sections. The first opens with a picture of music in the eighteen-thirties and goes on to a discussion of romantic music in general, its chief exponents, and the neo-classic reaction with which the first period of romanticism closed. The second section deals to a great extent with the opera and the dominating figure of Wagner and closes with a picture of music in the sixties. The third traces the rise of nationalism in music, the progress of non-Wagnerian opera, places Brahms in admirable historical perspective and sums up the heritage of Liszt and Wagner, with a picture of music in the nineties.

The fourth section brings the story up to date with the reaction against romanticism, the "impressionistic" period, a picture of music in the nineteen-twenties, and a study of modern neo-classical and revolutionary schools.

Mr. Abraham's balance of judgment is astonishing. Even after half a century there are not many musicians who can assess both Wagner and Brahms so fairly and so highly as he. Throughout the whole book he has hardly drawn a single comparison and every judgment is made, as he says in his preface, from the standpoint of the *Musikhistoriker* rather than of the æsthetic critic. The passages which deal with musical form are particularly interesting. Form has been loosely said to be the weak point of the romantics, but, as Mr. Abraham shows, the model of the four-line poetic stanza served Schumann, and to a certain extent Brahms, until in their return to a neo-classical ideal they left the smaller for the larger forms; Liszt evolved the loose ternary ("wallpaper") pattern which served him for his symphonic poems and was adapted by Borodin and the Russians, Franck and even in some degree Wagner to their individual needs. The Russians found in it a means of exploiting their genius for the spinning of a whole work from a single original motive or group of motives; Franck developed the principle of the cyclic theme which was applied in French music right down to Debussy's string Quartet, while Alfred Lorenz has made a good case for discovering in Wagner's works the application on a vast scale of the (fundamentally ternary) *Bogenform*. A few particularly happy phrases illuminate the whole work of a composer, as where Mr. Abraham speaks of the "Virgilian purity of Mendelssohn's idyllic passages" or describes Franck's mysticism as "sublimated Gounod". The chapter on music of the present day shows the same balanced appreciation. Sibelius and Falla, the last and most successful of the nationalists, open up the most hopeful of new possibilities; Berg he sees as essentially a romantic, and despite the strict theories of Stravinsky and Schönberg (whom of the two he prefers), Mr. Abraham sees in "eclecticism . . . the use of any suitable technical means, without regard to its up-to-dateness or to *a priori* theories . . . one of the healthiest tendencies in contemporary music".

This is a book for the student, for it presupposes a good working acquaintance with the music of which it speaks and, for a full appreciation, the ability to read a full score. There is an excellent chronological table, a useful bibliography and a good index.

M. C.

Music since 1900. By Nicolas Slonimsky. pp. 592. (Dent, London, 1938) 21s.

This useful, interesting and—one may well add—amusing book was first published in the U.S.A., but, although it shows certain signs of its origin, it does equally well for any English-speaking country. It is best described by quotation of the first paragraph from the editor's introduction:

This is a book in the first place of materials, in the second of evaluation. The materials are of a threefold nature: dates of musical events in chronological order; a biographical dictionary which lists all composers and musicians of importance who lived into the twentieth century, or are living now; and a collection of various documents pertinent to the subject—manifestoes of musical organizations, letters throwing light on this or that phase of music since 1900. Further, there is a list of additions and emendations to four standard dictionaries.

The calendar, which begins with the issue of the first volume of the complete Berlioz edition on January 1st 1900 (it is odd, by the way, that it should include the last year of the nineteenth century) and ends rather casually with the first performance of Howard Hanson's third Symphony on September 19th 1937, is packed with valuable information. The facts are very painstakingly gleaned from all sorts of sources and the musicians of no country are neglected or given undue prominence. Mr. Slonimsky's descriptions of composers and works are sometimes open to question and might just as well have been omitted, but the events are chronicled with accuracy and discernment. They include births and deaths, first performance of works, the establishment of musical organizations, the foundation of musical journals, the inauguration of new movements or inventions, programmes of festivals, and so on. Frequent quotations from contemporary press comments enliven the entries, often very entertainingly and illuminatingly.

The claim made by the editor for the section containing the biographical dictionary is perhaps a little rash, for one can readily think of a dozen English composers alone who ought to have been included in it. Still, the list is astonishingly copious. The corrections to the dictionaries of Grove, Eaglefield Hull, Riemann and Moser are useful. The "documents", chosen with no discernible plan, range as far as from the *Motu proprio* of Pius X to a broadcast talk by Alban Berg on atonality.

So much for Mr. Slonimsky's "materials"; as for the "evaluation", that has to be supplied by those who use the book, and they cannot fail to be stimulated to a good deal of speculation about the whirligig of tendencies and influences that has produced the fascinatingly and exasperatingly diversified music of the first third of the twentieth century.

E. B.

Palestrina. By Henry Coates. pp. 243. (*Master Musicians Series.*) (Dent, London, 1938) 4s. 6d.

It is now generally recognized that the music of the sixteenth century is, of its kind, equal in artistic value, and even in emotional appeal, to any that has been produced since. "In one short period", wrote Sir Hubert Parry forty years ago, "a small group of composers achieved a type of art which for subtlety and refinement in the treatment of delicate shades of contrast has no parallel in the history of musical art". And later research, and the republication of more of the music, has shown that the period was not so short, nor composers of the first rank so few, as is here implied. Indeed, if we may judge from the amount of music, secular as well as sacred, actually printed in the sixteenth century, there never was a time when music was more widely diffused and practised, nor the general artistic level of composers' work higher. As illustrating the first point, we may mention that Palestrina's collected works now fill thirty-three folio volumes, and of these by far the greater part were published in the composer's lifetime. On the other hand, we believe we are right in saying that all that Bach was able to publish would hardly fill one of the forty odd volumes of the *Bach-Gesellschaft* edition. It was fitting, therefore, that in a series of biographies devoted to the master musicians, a place should be found for Palestrina, the acknowledged chief of sixteenth-century composers—*Il Principe della*

Musica, as he is described on the monument erected to his memory in his native town.

The volume before us is opportune for another reason. Earlier accounts of Palestrina's life and activities were founded almost entirely on Baini's famous biography, published more than a hundred years ago. The more recent research work of Haberl, Cametti, Casimiri and others has not only brought to light facts apparently unknown to Baini—such as Palestrina's reception of the tonsure with a view to the priesthood after the death of his first wife, his abandonment of this intention in favour of a second marriage to a wealthy widow, his engaging in business as a furrier at considerable profit to himself—but has tended to show that Baini was one of those historians who fill in details out of their own imagination, who mix up facts and assumptions in such a way that the reader has difficulty in distinguishing between the two. Thus the story of the threatened total exclusion of polyphony from the church's liturgy by the Council of Trent, only averted by Palestrina's composition of the 'Papae Marcelli' Mass, is now, we believe, universally discredited by scholars. Again, Baini's account of Palestrina's death in the arms of St. Philip Neri is pronounced by the writer in the current edition of Grove's Dictionary to be "a pure invention". Professor Dent⁽¹⁾ is of opinion that the scene described really refers to Animuccia, Palestrina's predecessor at the Cappella Giuliana, who is known to have been associated with St. Philip's Oratory, and to have been one of his penitents. It may be, however, that on this and some other points the last word has not yet been said. It must be remembered that Baini lived all his life in Rome, was Master of the Pontifical Choir, and may have drawn on authentic traditions for which there is now no direct evidence.

But however this may be, Mr. Henry Coates has given us a most interesting and readable book, embodying the latest research on the details of Palestrina's career. How thoroughly he has performed his task may be gathered from the Bibliography, embracing books in four languages, which will be found on pp. 233 and 234. After two introductory chapters, five more are devoted to strictly biographical matter.

Chapter VIII contains a study of Palestrina's style in general, and the remaining four chapters are devoted respectively to 'Masses', 'Motets and Hymns', 'Madrigals' and 'Miscellaneous Works'. Here again, within the limits at his disposal, the author has done his work thoroughly. Merely to read through Palestrina's ninety odd masses is a formidable undertaking—almost like reading through the works of St. Augustine! And the reader unfamiliar with the methods of the period may well ask himself how Palestrina (or any one else) could possibly set the same words to music that number of times without continually repeating himself. The answer will be found in Chapter IX. As a matter of fact, very few of Palestrina's masses, apart from those founded on his own

⁽¹⁾ 'Proceedings of the Musical Association'. 43rd Session. p. 77. Mr. Coates tells us (p. 51) that Animuccia "had no mission as a composer". This is unkind to Animuccia, who published a book of masses in 1567 and a similar collection of magnificats in 1568, to say nothing of madrigals and *laudi spirituali*. Copies of the first two works in folio are preserved at the British Museum. The present writer has several times performed his Mass 'Conditor alme siderum', and found it both interesting and effective. The library of St. Michael's College, Tenbury, also possesses a book of five-part motets by him (Rome, 1552), which, as it is not mentioned by Eitner, may possibly be unique.

motets, are constructed from original material. And even in these few, such as the 'Papae Marcelli' and the 'Missa brevis', Mr. Coates thinks he finds allusions to plainchant or secular melodies. These may or may not be accidental or imaginary. What is certain is that a very large proportion of Palestrina's masses are founded on plainchant themes. A four-line hymn melody such as 'Iste Confessor' or 'Aeterna Christi munera' provides him with ample material for one of his shorter masses. For more elaborate works a longer melody is chosen, such as one of the antiphons of Our Lady, or the 'Te Deum'. Or perhaps it would be more correct to say that the use of such a melody results in a longer or more elaborate work. In either case the final result is of course as different as the melodies themselves.

But Palestrina has another string to his bow. Another large class of his masses are founded on one of his own motets or even on a madrigal. Occasionally it would appear that he used the works of other composers, just as Handel did in many of his oratorios. Mr. Coates implies (p. 131) that it is uncertain whether the mass or the motet was written first. We think that there can be no doubt whatever that in every case the motet was written first. In many instances the dates of publication make this practically certain. Splendid instances of masses of this class are 'O admirabile commercium' (5 v.), 'Dum complerentur' and 'Assumpta est Maria' (6 v.), and 'Hodie Christus natus est' (8 v.). Here Palestrina had only to adapt his own music to the words of the mass, expanding it where necessary, and adding fresh music as required, but always strictly in keeping with the previous material. Large portions of the original music appear absolutely unaltered in the mass, except for the change of words. And such was the indefiniteness and pliability of the music of the period that, as in the case of the Gregorian melodies themselves, the same music could be made to express the most varied emotions, such as joy and sorrow, prayer and praise, faith and penitence. This practice of adapting pre-existing material to the words of the mass was quite common with Palestrina's contemporaries, especially Orlande de Lassus. Examples are also found in England, as by Taverner and Tallis. And it is well known that both Bach and Handel frequently adopted the same procedure. Large portions of Bach's B minor Mass are adapted from church cantatas, and Handel drew on his Italian duets for several numbers in 'Messiah'.

Space will not allow of our following Mr. Coates's detailed study of the motets and other church music, or of the madrigals. The motets, indeed, are at least of equal importance to the masses. In some respects they are of even greater importance, since in them the composer's outlook more nearly resembled that of the present day, the character of the music being more directly suggested by the words themselves. And as we have seen, many of them provided material for some of the finest of the masses.

In the whole of this portion of the book Mr. Coates has given us a liberal allowance of musical illustrations. These are, indeed, excellently chosen, but the manner of their presentation leaves something to be desired. They appear to be taken at random from any edition at hand at the moment of writing—editions prepared on different lines and for different purposes, and of varying degrees of accuracy. In some the original note-values are preserved, and in others they are halved, on the

ground that the sixteenth-century minim is the equivalent of the present-day crotchet. There is something to be said for this, but one should surely keep to one system or the other. Here, for instance, we have six quotations from the 'Missa Papae Marcelli'. On page 93 the first 'Kyrie' is given with the original note-values, while on p. 113 the third 'Kyrie' appears with the notes halved, as is the case with the 'Sanctus' on p. 99 and the 'Benedictus' on p. 115, though these appear with different time-signatures. If the notes are halved, Palestrina's barred semicircle should be changed to the modern C. The same discrepancy occurs with regard to the 'Stabat Mater'. The opening is given on p. 90 with the original values, while in two further quotations on pp. 182 and 183 the notes are halved. On p. 88 occur quotations from two different masses. The first is unbarred and the notes are halved. The second is barred and the original values are retained. And the same lack of system prevails throughout these chapters, without any explanation of the diversity of practice. Again, some of the illustrations are transposed to meet the requirements of modern choirs, while others, which equally require transposition for the same reason, are left at the original pitch. Thus in the quotation from the Motet 'Exsultate Deo' on p. 148, the pitch is raised a major third, while the extracts from 'Peccantem me' (pp. 145-147) are given at the original pitch. On p. 95 the first illustration is transposed a fourth higher, while the second appears at the original pitch.

Moreover, the underlaying of the words in these examples is often faulty. Mr. Coates does not appear to be acquainted with Zarlino's ten rules as given in his 'Istitutioni armoniche' (IV. 33). Rules 4 and 5 imply that melismatic passages should not be broken up by the intrusion of fresh syllables, and that a fresh syllable should not be set to the note immediately following a short note, that is, a crotchet or quaver of the original notation.⁽¹⁾

However, these mild eccentricities do not affect the music, which is quite correctly printed, with the possible exception of one or two doubtful accidentals. But on p. 117, in a quotation from the "Christe" of the 'Missa brevis', occurs an error which we fondly hoped we had seen for the last time. The tied G in the alto (second bar) results in an unresolved fourth to the bass, which Palestrina could not possibly have written. What he undoubtedly did write was a ligature of two semibreves, G.F. (here minims). This mistake first appeared in Proske's 'Musica divina' (1853), and was no doubt merely a printer's error which Proske overlooked in correcting the proofs. But it has been copied in innumerable editions since, including even the complete edition of Breitkopf and Härtel (Vol. XII, p. 51). The mistake was pointed out at least forty years ago, and we believe that recent editions print the passage correctly. It is therefore disappointing, though not perhaps surprising, to find it cropping up again here.

We have no doubt that a book so valuable as this will soon need to be reprinted. When that time arrives, we strongly advise the author to overhaul the whole of his musical illustrations, to adopt a consistent

⁽¹⁾ To avoid misconception, it should be added that these rules cannot be applied consistently to the earlier Flemish school, nor to the English of any period. But they represent the general practice of the second half of the sixteenth century.

system of notation, or at least to apprise the reader when he diverges for any reason from the original.

We notice a few misprints in the Latin which should be corrected in a future edition.

- P. 39. *Virtute magnam* for *Virtute magna* (twice).
- P. 141. *recordaremus* for *recordamur*.
- P. 142. *suspendemus* for *suspendimus* (also on p. 138).
- P. 148. *insigne* for *insigni*.
- P. 186. *misericordia suas* for *misericordiae suae*.

An attractive feature of the volume which deserves mention is the series of pictorial illustrations, which include a specimen of Palestrina's autograph from the archives of the church of St. John Lateran, and a facsimile page from the folio edition (1567) of the second book of masses.

H. B. C.

The Letters of Mozart and his Family: Chronologically Arranged, Translated and Edited with an Introduction, Notes and Indices. By Emily Anderson. With extracts from the letters of Constanze Mozart to Johann Anton André, translated and edited by C. B. Oldman. Vol. I. pp. 456. (Macmillan, London, 1938) 18s.

This first of the projected three volumes of Mozart letters in English appeared too late for more than the briefest notice in this issue, but it is too important to be passed over without mention. A considered review of the whole work will, of course, be published in 'Music & Letters' when it has been completed. In the meantime let it be said that this collection, which is not only by far the largest and most accurate yet published in English, but also the most complete ever issued anywhere, does the greatest possible credit to Miss Anderson and her publishers. Minor criticisms may arise later; for the moment one has only admiration to express for such an achievement, and that admiration will assuredly not be shaken by whatever small faults a detailed examination may reveal. E. B.

Mozart: the Man and his Work. By W. J. Turner. pp. 391. (Gollancz, London, 1938) 16s.

Mr. Turner's prospectus, if we may be allowed the word, can be found on p. 302 of his book, in a passage criticizing Mr. Eric Blom¹ for saying that Mozart "cannot be called one of the world's most distinctive melodists". In that sentence I understand the word "distinctive" to mean "idiosyncratic"; and Hazlitt would have taken the judgment as high praise; for he says: "I hate my style to be known, as I hate all idiosyncrasy". One of the most "distinctive" melodists is César Franck, and there are few composers of whom one tires more quickly. A little of Franck is attractive; a lot of him is wearisome. Every phrase shouts his name at the listener, and the listener begins to grow restive. This is also true of Richard Strauss, who gives us the same kind of tune in works as various as 'Zarathustra', 'Don Juan', 'Salome', 'Elektra' and the 'Rosenkavalier'. Now Mozart is so beautifully

¹ It may embarrass the editor of this magazine to find his name cited in his own pages; but it is the author, not the reviewer, who cites it; and it might be any other name. My detachment is complete, as I had not the slightest personal acquaintance with Mr. Blom when I wrote this.

himself that, paradoxically, we never think of the man when listening to the music ; and we can hear a hackneyed melody like ' Vedrai carino ' countless times without being aware of anything but its loveliness. The difference is that between style and manner. The artist with great style endures for ever ; the artist with a pronounced manner becomes the pet of a coterie, and presently lapses into oblivion, from which he is periodically dragged by amateurs of the unusual. Mozart, perfect master of the style which transcends all manner, has never had to be rediscovered, has never ceased to be loved, has never wearied any one with ears to hear.

But Mr. Turner seems to think that a view of this kind is an insult to Mozart, and states his case thus :

Mr. Blom has here perfectly expressed what is the considered opinion of a great body of musicians past, present and possibly to come ; but which opinion is, I maintain, utterly wrong. . . . The truth about Mozart is quite the contrary to what Mr. Blom and nearly all other critics and musicians maintain. The truth, as I see it and as I have written this book to demonstrate, is that Mozart was a wholly superior man, intensely serious, deeply compassionate, almost all-comprehending, with a profound understanding of life and a universal sympathy with human beings that reminds one of Shakespeare and is in distinct contrast to Beethoven and Tolstoy. This superiority is an essential part of his nature and therefore of his musical genius. The greater includes the less. Mozart as a melodist is the greatest there has ever been ; his melodies are purer and more beautiful than any others because they come from a purer source. . . . To say that the originator of such melodies as ' Dove sono ', ' Voi che sapete '—to say nothing of hundreds of exquisitely lovely themes throughout his instrumental and ecclesiastical music—was not one of the world's " most distinctive melodists " can only mean that Mozart's melodies are too beautiful for ordinary ears—which is undoubtedly true.

And so Mr. Turner goes on, barking ferociously up the wrong tree, for the point at issue is not whether Mozart is a great and beautiful melodist, which no one has sought to deny, but whether Mozart is a " distinctive ", i.e., an " idiosyncratic " melodist. The passage quoted is representative of the whole book. Mr. Turner's enthusiasm is admirable, but it is expressed with an amplitude of claim that cannot be sustained and with a note of acerbity that can only be deplored. Mr. Turner should be careful. Excessive claims for Shakespeare have led many earnest people to believe, and even to publish their belief, that the works of Shakespeare could not have been written by any one less than a Viscount. The latest claimant is an Earl. We may soon expect to be offered a Marquis. Mozart, like Shakespeare, was such a man as could have written his works. He is not required to be more. Large claims for the object of one's love can be readily forgiven if they are made amiably. Henri Ghéon's ' Promenades avec Mozart ', for instance, is excessive, but quite likable. Mr. Turner goes out of his way to be querulous. He drags in an insult to Zelter, to whom we owe the rediscovery of Bach, and he drags in an insult to Mendelssohn, to whom we are indebted for some indisputably beautiful music. Mr. Turner may feel entitled to despise the composer of the ' Midsummer Night's Dream ' music and the ' Hebrides ' overture ; Mozart would have embraced him as a brother. Many things and many people seem to make Mr. Turner cross, some of them quite unconnected with his story. It is cheering to be told, especially in a life of Mozart, that Mr. Turner likes the " charming fashion for women of painting the face " ; but it is disheartening to be told that the profundity of ' The Magic Flute ' escapes nine out of ten opera-goers to this day. How does Mr. Turner know that ? He doesn't : he is merely writing at large.

Mozart is as much misunderstood and as inadequately appreciated now as ever. The music-shops of the world are full of fake pictures of him which are false in every respect; he is the victim of innumerable essays and biographies which reduce him to the size of the writer, while the majority of the performances of his works are painfully inadequate in conception and execution.

To whom is there any benefit in that kind of writing? Mozart is not a private and personal revelation vouchsafed to Mr. Turner alone. I have been reading books and listening to music with due respect, and I hope some intelligence, for fifty years; I was hearing my first Mozart operas about the time that Mr. Turner was being born. That I was, and am, quite unworthy to hear them may be true; but how does Mr. Turner propose to prove that he is more worthy? In any case I am going to persist in my crime. I am not to be bullied by a biographer.

The quality of Mr. Turner's superior judgment can be tested in his discussion of 'Così fan tutte'. We are all wrong in thinking it a masterpiece of high comedy:

'Così fan tutte' is a tragi-comedy and the most profound and terrifying work of its kind that has ever been written; for it neither idealizes nor sentimentalizes nor falsifies the reality and the depth of human feelings—especially in the sex-relationship between normal young men and women. 'Così fan tutte' . . . is a work of an iron realism.

Consider the "iron realism" of the mock phials of arsenic and the feats of Despina with the magnet of Dr. Mesmer. Consider the "blood and iron" of 'Bella vita militar'! The passage is typical of Mr. Turner's heated state of mind. He has got hold of the wrong word. 'Così' is not iron, but it is irony, perfect and supreme. He quite rightly discerns in 'Così fan tutte' a sound criticism of life; but he quite wrongly supposes that a sound criticism of life cannot come from an "artificial" comedy. He should consider such a work as 'Twelfth Night', which is not only an exquisite poetic invention, but a sound criticism of life, conveyed in a story that will endure the inquisition of the prose mind as little as the story of 'Così'. Mr. Turner, in fact, surprisingly makes the common suburban mistake of supposing that a light comedy cannot be a serious creation—he confuses artistic sincerity and moral earnestness. As to himself, he is terribly in earnest. He refuses to laugh at 'Die Entführung' and he is shocked by the few japes in the Glyndebourne 'Flute'. If he had objected that Glyndebourne, by its inexcusable cuts in Ferrando's part, ruins the dramatic crisis at which "Donna Arroganza", as Despina calls Fiordiligi, begins to doubt her own constancy; if he had remarked severely that Glyndebourne, having begun nobly with Mozart, has already declined upon Verdi and Donizetti, with 'Idomeneo' and 'Titus', to say nothing of the delightful 'La finta giardiniera', still unperformed, he would have given his criticism of that now almost venerable institution some real cogency. He needs to relax a little. He is going the way of the dictators. He must abandon the belief that he is the sole and inflexible custodian of the higher apprehensions. The world of listeners can be persuaded; it will resent being dragooned. The fact that an air from Mozart's first boyish opera 'La finta semplice', was included in one of Mr. Cochran's recent revues is much more deserving of a footnote than some of the present railings against the unfortunate Dr. Freud and other objects of Mr. Turner's contempt.

There is much in the book to admire. It is well planned and clearly

narrated, though, as the quoted extracts show, without any felicity of prose style. The list of works, with the new Köchel numbers, is very useful, but the index and bibliography are both inadequate. Mr. Turner's general remarks on the failure of the formal philosophers to explain artistic creation are sound, and he gives a valuable summary of Kierkegaard's little-known discussion of 'Don Giovanni'. The mention of Gounod will probably lacerate Mr. Turner's feelings; but the composer of 'Faust' has something really interesting to say about the composer of 'Don Giovanni', and could have been cited with advantage. On the subject of creative art and æsthetic theory, I feel that the truth is put most concisely in the lines of Matt Prior, whom we do not usually reckon among the serious poets:

Verse comes from Heaven, like inward light;
Mere human pains can ne'er come by't;
The god, not we, the poem makes,
We only tell folk what he speaks.

Neither the old philosophers nor the new psychologists have added anything to that profound truth.

Actually Mr. Turner fails to present with conviction the super-Mozart of his imagination. His real success is not Wolfgang but Leopold, whom he does much to rehabilitate. I think better of Leopold after reading Mr. Turner. He had seemed to me one of those possessive parents who believe that it is the duty of gifted sons to make the fortunes of their fathers—Ferdinando Busoni was a recent example, and even he received the pious tribute of Ferruccio's 'Fantasia'. Mr. Turner makes it clear that Leopold took very seriously his guardianship of a genius. There is much in the book to make it a useful addition to the literature of Mozart; but there is also, unfortunately, much to make it a trial to the patience of the best-natured reader. A good life of Mozart should be a book that we turn to again and again for the charm of its fairy-tale beginning and the warning of its gratuitously sordid ending. Mr. Turner's book is not one that invites constant reading. Sir Oracle is rarely a popular companion.

G. S.

Berlioz. By J. H. Elliot. pp. 243. (*Master Musicians Series.*) (Dent, London, 1938) 4s. 6d.

This is an agreeably and valuably level-headed book about a composer whose work has, especially in recent years, been the cause of a considerable quantity of writing the reverse of level-headed. Berlioz has had his unfair detractors; but their extravagances have been slight in comparison with the extravagances of the ultra-devotees.

Apart from the four appendices customary in this series (Calendar, Catalogue of works, 'Personalia' about contemporaries and Bibliography) Mr. Elliot divides his pages into two approximately equal halves, dealing respectively with Berlioz the man and Berlioz the musician. He narrates, in clear and interesting fashion, the story of the composer's picturesquely varied life; and to what he calls the "background" he devotes special attention, opening his book with a lengthy chapter on the history of France from the rise of the first to the fall of the third of the Napoleons. Perhaps there are unnecessary and dubiously relevant details here; but Mr. Elliot gives us valuable criticism in pointing out

the normality, so to speak, of the "outlandishness of Berlioz and his generation":

He was a true child of his time, neither more nor less of an oddity than the artistic company which surrounded him. . . . The young men of the time, and particularly the young men of cultural France, were afflicted by a common *malaise*. The birth of the romantic movement was accompanied by agonizing travail; there was a desperate urgency, a feverish anxiety, about it all. Over and over again we find that the artists of the day grew prematurely old. . . . Berlioz was a tired man when his mind had finally learned discipline and his hand restraint.

The composer's activities as autobiographer and journalist are excellently dealt with; but the kernel of the book is, of course, the discussion of the compositions themselves. Every now and then, indeed, and naturally enough, even those who share with Mr. Elliot the preference for the middle path may not altogether see eye to eye. For myself, I confess to considerable surprise at the high praise given to the 'Symphonie funèbre et triomphale' (especially as regards its final movement), or to the 'Benvenuto Cellini' overture; while, on the other hand, I regret the very cursory dismissal of 'Le Corsaire', which in the palmy days of Crystal Palace music, fifty years or so ago, was the most frequently played of all Berlioz's orchestral works. But the large lines of Mr. Elliot's criticism are undeniably sound. He justly singles out for warm commendation some very fine pages hardly ever heard in the concert-room; and among the works that are so heard he selects the memorable things with keen discrimination, pointing out that the composer who "began as an ardent romantic ended, if not precisely as a classic, at least as one who leaned more and more towards the classical ideal of line as opposed to colour." And the final excellent summing-up is that "Berlioz's best is wonderful; his worst is appalling—and the twain, with the degrees between them, are inextricably confused together."

E. W.

Letters to his Wife. By Ferruccio Busoni. Translated by Rosamund Ley. pp. 319. (Arnold, London, 1938) 16s.

There is no denying that this admirable translation of letters which first appeared in German in 1935 and which had earlier been utilized by Professor Dent in his famous biography is an extraordinarily alive and stimulating document. There is seldom a page without some terse, finely-pointed criticism, though it is doubtful whether Busoni's original set of æsthetic values will ever be widely accepted. Berlioz and Liszt were his gods, and he was a worshipper of 'Figaro' and 'Don Giovanni'. Of both Brahms and Wagner he was doubtful, of Debussy too ('L'Après-midi' "is the picture of a beautiful sunset—it fades whilst one looks at it"), he had not much love for Schönberg or Stravinsky, and there is no sign in these letters that as a musical dramatist he was ever interested in Moussorgsky. But he had a high regard for Strauss, for Saint-Saëns and the late one-act operas of Puccini. Reviewing his development over a period of twenty years, he confesses that "one of the most difficult things to do" was "to distinguish between good and bad Beethoven".

That, in 1907, is rather puzzling. He was certainly a shrewd philosophical observer of people and ideas. As an artist he was seldom given to personal introspection. He displays a wide culture not only in music, but also in painting, literature and architecture, and seems constantly delighted in his faculty of discernment. It has often been said that the

critic in him stifled the composer. There is reason to believe that Busoni suspected as much himself. "Your feeling was right again", he tells his wife, writing about his projects for operas on Leonardo da Vinci and Dante. "Moi, je raisonne trop".

But what is wonderful in Busoni is the sincerity of his idealism. He wrote from London in 1919:

As soon as I make the aim of anything a profitable one, from the moment it begins to be a practical advantage to do it, something in me begins to bleed, a kind of dismemberment overtakes me, and it is only with pain and effort that I can carry through what otherwise I could achieve easily, happily and better. . . . A similar feeling comes over me when I see others behaving and thinking in a purely utilitarian manner in matters connected with art (and outside art too); a nausea against it sets in. If I play only because of the fee, I always play badly, worse than the average pianist. Besides this, I am always ashamed whilst I am playing and afterwards too, and that is distressing.

In such lines there is a fervour approaching greatness.

E. L.

Ministry of Music: The Life of William Rogers Chapman. By Mina Holway Caswell. pp. 467. (Southworth-Anthoensen Press, Portland, Maine, 1938)

This sumptuously produced and profusely illustrated volume, published at four and a half dollars, will hardly find many purchasers outside the United States, where the late William Rogers Chapman is scarcely known even by name. But one cannot glance through this book without feeling that its tribute and that of the innumerable signed photographs of celebrities which make up the bulk of the illustrations were richly deserved. Dr. Chapman was the promoter, organizer and chief conductor of the Maine Musical Festival, and he did a great deal to further musical activities and to improve musical education in that State. He studied at Leipzig and Berlin as well as in America, became organist at a church in New York, teacher of singing in a number of schools and founder of several choral societies; later he settled at Bethel, Maine, and made endless efforts on behalf of music, chronicled in this book in a way that does not invite continuous reading but makes a record of unceasing activities one cannot fail to admire, for it tells the tale of an idealist who had the ability to turn his ideals into realities by the exercise of a singularly attractive combination of shrewdness, charm of personality, musical gifts of a high order, hard work and unselfishness.

E. B.

Sound Waves: their Shape and Speed. By Dayton C. Miller. pp. 164. (Macmillan, New York & London, 1937) 12s.

Dr. Miller has won for himself a unique place among the scientific workers who, in the last thirty years, have enlarged the boundaries of our knowledge of acoustics. The musician will be intrigued to learn, from the preface to his new book, that Dr. Miller's active interest in a subject which he has made his own, was first aroused by the question: if the tone quality of a gold flute is superior to that of one made of silver or wood, what is the explanation?

A happy thought led him to give, in this book, a detailed description of the beautiful piece of apparatus, with the jewelled bearings of a high-grade chronometer, which he has invented and perfected for studying sound-waves in air. To the layman there is mystery in a scientific

apparatus into one end of which a question is put, while from the other end, after goodness knows what transformations, the answer emerges. The particular attraction for the musician of Dr. Miller's phonodeik is that a schoolboy can understand its principles. It makes quite clear, to those who know nothing of theory, that the to-and-fro motion in air excited by a musical sound can be pictured exactly by up-and-down motion on a cinematograph film. No musician who realizes that, for good or ill, the electrical production of music has come to stay, can afford to remain ignorant of what the phonodeik tells us.

But it is the excellent plates, recording traces made by the phonodeik, with their descriptive matter, which will first attract the musician's attention. Here Dr. Miller has supplemented, in a most informing manner, the pictures of sound-waves published by him twenty-two years ago in 'The Science of Musical Sounds', which Sir James Jeans has done so much to bring to the notice of readers of his 'Science and Music'. To pick and choose is impossible; but some idea of the wide range of their interest may be given by two examples. Plate IV shows traces of the vowel sounds in "gloom" and "bee", and the second differs from the first only in the addition, by a high overtone, of little crumples in the trace. If an *ee* sound is sung in the reverberation room of an acoustical laboratory, it changes into an *oo* sound as it dies away, because this high overtone is absorbed, at repeated reflections, more rapidly than the fundamental. It may not be the fault of a choir, singing in a cathedral, that the vowels are hard to distinguish! Plate III records a sound-wave from the body of a violin. Helmholtz recorded (Fig. 25 of the 1875 English edition of 'The Sensations of Tone') the vibration of the string of a violin. But the sound of the string itself would be inaudible. Are the vibrations from the body similar in shape to those of the string? It is instructive to find that Dr. Miller's trace, viewed upside down in a mirror, which simulates the effect of reversing the bowing, resembles very closely the picture drawn by Helmholtz.

The second half of the book, dealing with the speed of sound-waves, though important to the student of acoustics, will have a limited interest for most musicians since the treatment has a mathematical basis.

Ll. S. L.

Acoustic Valuation of Intervals by Aid of the Stable Tone-System. By Thorvald Kornerup. pp. 24. (Aschehoug, Copenhagen, 1938)

It is well known that a rectangular composition such as a picture or the elevation of a building looks its best if its proportions are according to the "golden section": i.e. the height is to the breadth as the breadth to the sum of the two—in figures as 8 to 13—but it is surprising to find this ratio used to establish an ideal tempered scale. The author gives all the intervals for a thirty-one tone "golden" scale. He does not suggest that it will displace the twelve-tone temperament, but contends that the instinctive correction of the tempered scale by players and singers can be better explained by reference to his system. He includes numerous diagrams and tables, makes proposals for international standards for acoustic terminology, and adds a summary of twelve earlier publications in which he has examined similar acoustic problems. A monograph for the physicist rather than for the musician, who hardly recognizes

his octave when it is dissected into 1,200 logarithmic cents. Translations of technological works are often poor; this book has been "englished" in a manner that is unusually depressing.

E. O. T.

The Orchestra Speaks. By Bernard Shore. pp. 218. (Longmans Green, London, 1938) 7s. 6d.

"The violist", says Mr. Shore, "is generally reflective, with a touch of melancholy about him". Reflective, perhaps—his book is full of reflections, shrewd, philosophical, humorous and otherwise. But hardly melancholy. Admittedly Mr. Shore sighs "What a life!" when he speaks of the career of an orchestral player, and tells us of the exhaustion of the "Prom" season, the boredom of eighteenth-century "inside" parts, the dullness of rehearsals with chorus, the annoyance of sharing a desk, and the troublesomeness of conductors in general. But he cannot deceive us. Cheerfulness keeps breaking in. Mr. Shore very obviously enjoys both playing and grousing (being an Englishman), and in his person "the orchestra speaks" with such gusto that every page of his book is as enjoyable as it is interesting. (And, rather an unusual brace of gifts, he handles his pen very nearly as well as his bow.)

In his lively "prelude" and in the succeeding chapters devoted to various eminent conductors (including some eminent composers who are not-so-eminent conductors), the principal viola of the B.B.C. Symphony Orchestra has contrived not only to illuminate the orchestral player's view of rehearsals and concerts with brilliant character sketches and amusing stories, but to give us a great deal of really valuable information about the various conductors' technical methods. For instance, he gives us verbatim excerpts from what might be shorthand reports of Beecham rehearsing Delius's 'Paris', Boult's 'Leonora' No. 3, Casals Schumann's third Symphony, Mengelberg's 'Ein Heldenleben', Sargent Haydn's 'Drum-Roll' Symphony and Toscanini the Brahms C minor.

He reminds us of some obvious things that we all forget (for instance, that unlike the chamber-music player the orchestral musician has no goal of perfection—he has "to be for ever doing and undoing") and destroys some legends that we all know (e.g. "that Toscanini never notates a classic and never even slightly alters the original markings").

One point emerges unintentionally. "When", Mr. Shore demands, "will foreign, and some English, conductors learn that an English orchestra must have something in reserve for the concert? It goes against the grain, against English temperament, to celebrate an occasion before the date. The question has nothing to do with slacking at rehearsal. Our players will give as much as any conductor need desire. But the night is something different from the morning of the day before. An English orchestra will not look upon rehearsal as being other than a rehearsal. The concert is what matters. It is common sense to hold something in reserve for the night, and the players feel it reasonable for the conductor, too, to leave something in reserve". Yet he tells us that Toscanini's "final full rehearsal of a symphony will rise to the same height as the concert itself, with the same care and expenditure of vitality on the part of both himself and the orchestra", and, of Koussevitsky, that "few if any peaks are attained at the concert that have not been scaled at the rehearsal". And somehow or other Toscanini and Koussevitsky

manage to get better playing from our orchestras than the various kindly gentlemen who do show more consideration for the players' feelings.

G. A.

Beauty of Tone in String Playing. By Lionel Tertis. pp. 22. (Oxford University Press, 1938) 2s.

An essay on string tone by Lionel Tertis with a foreword by Fritz Kreisler does not need commendation from the humble critic. What Mr. Tertis writes is not theory that others must turn to practice, but his own experience reduced to theory. What the experience of a Tertis or a Kreisler means must be clear to all; their achievements speak not only to musicians but to all who have any liking for the art of music.

The little volume is not concerned with the history of violin-tone; it deals solely and exclusively with its modern application. Before Kreisler enforced the lesson that a *vibrato* of good quality is an aid not only to expression but also to technique, teachers stressed the importance of bowing, which was then held to be the sole cause of good tone. The principle has not been altered; tone—pure tone—is still the reward of good bowing; but its value is enhanced immensely by the work of the left hand. If the left hand falters, if the finger does not press the string with sufficient energy, the bow cannot perform its office. Of the two chapters which, together with a set of memoranda, make up Mr. Tertis's essay, the first concerns the left, the second the right hand. Both contain golden rules not one of which can be treated less seriously than another.

Indeed the only drawback to a treatise of this kind—a drawback it shares with every work written or to be written for those who must work unaided by a tutor's advice—is that the reader may give greater importance to one than to another precept. After stressing the value of *portamento*, Mr. Tertis goes on to warn the performer against its use when the interval is short—a tone or half a tone—"a more unhealthy sound cannot be imagined . . . compared with this the perpetrations of the maniacal clarinet of the jazz-band or the demoralizing crooner are aristocratic". Such a warning is extremely necessary, for although one may hear better playing in cafés and restaurants to-day than one did twenty years ago, there are café proprietors who, unable to afford a real jazz band, demand from their string trios and quartets a slimy *portamento* and a slow wobble so as to give their patrons the "next best". Of course, one does not go to the restaurant to enjoy good art, but the humblest members of the profession are ever with us and also with the young, with the musicians and the amateurs of to-morrow, whose tastes they may affect.

We agree with Mr. Tertis when he says that *vibrato* is indispensable. Violinists who, sheltering under the authority of Joachim, profess to scorn it, do not know what they are saying, for Joachim did use *vibrato*, though more sparingly than modern players do. But the chapter on *vibrato* is preceded by one on intonation and the student who fails to see why precedence was given to intonation will miss the real crux of the question. For the only objection to *vibrato* is that it can be used—though never by an artist—as a cloak to hide imperfect intonation.

It is in discussing intonation that Mr. Tertis sets down rules which every student should repeat on rising every morning. The certain road to perfect intonation, he says, is listening of the most concentrated kind:

"listen intently and correct immediately". Practising is worthless unless that advice is followed to the letter.

F. B.

Turkish Instruments of Music in the Seventeenth Century: as described in the 'Siyāhat nāma' of Ewliyā Chelebi. Translation Edited with Notes by Henry George Farmer. pp. 47. (Civic Press, Glasgow, 1937) 6s.

Dr. Farmer has again indebted us to his knowledge of Oriental languages in issuing under the ægis of the Leverhulme Research Fellowship Scheme a new translation of Ewliyā Chelebi's interesting work. This Turkish musician (1611-c.1669) devoted himself to literary efforts and, during his researches and travels, amassed a considerable amount of information on the subject of his art, which is all the more important to us as it coincides with the detailed descriptions of Praetorius and Mersenne in the first half of the seventeenth century.

The present English translation has been carefully compared with earlier attempts and also with an original MS. in the Royal Asiatic Society's Library. The author of it has also added references to Meninski's 'Thesaurus' (1680) and notes by a late member of the Conservatory of Music in Constantinople. Ewliyā was not content with merely describing the various instruments employed in his day, but he recorded also the names of inventors, players and makers. He also estimated the number of musicians in his city as four thousand, and he tells us how they were grouped under their particular guilds.

Dr. Farmer has systematized these descriptions and placed them under the usual headings of 'Sonorous Substances', 'Vibrating Membranes', 'Wind and Stringed Instruments'. We find here an excellent array of bells, harmonica, cymbals, rattles, clappers, Jew's harp and possibly "comb and paper"; then there are many tambourines, kettle-drums (some of glass and earthenware) as well as military drums; among the wind instruments he lists flutes, recorders, flageolets, panpipes, oboes, bagpipes, organs, trumpets and horns; whilst, as stringed instruments, we have harps, psalteries, dulcimers, lutes, pandores and viols.

On a few points the translator is still a little doubtful, and perhaps we may offer a few suggestions for his perusal. The *dill i düduk* is said by Ewliyā to have been invented by the shepherds of Rumelia (modern Bulgaria). Dr. Farmer classes it amongst the flageolets, but adds that it may have been a reed-pipe. At the present day the double flageolet (*kaval*) of Bulgaria is known as "the instrument of the shepherds"; though now made by them of wood, in earlier times the parallel tubes were probably of reed as stated. A noticeable entry is "The *qurnāla*. Invented in England. Made of horn. Played by the monks at the Holy Sepulchre". This is supposed to have been the clarinet; but, as Dr. Farmer notes, Denner of Nuremberg (1690) is the reputed inventor of that instrument. In Syria *qurnāla* is the name given to reed-pipes in general. Surely the mention of "horn" with a reed-pipe links it with the hornpipe or pibcorn type, which was still played in our country in the seventeenth century. As to its invention, the Turkish writer may be romancing a little, unless he confused it with the dance of that name, which Hawkins in his 'History of Music' says was popularly accepted as an English production. Similar instruments with a single-beating

reed are found in Arabia and the Eastern Mediterranean and may well have been played at Jerusalem, if that was Ewliyā's meaning.

Another somewhat puzzling notice is "*The Urghanun būrūsī* (organ trumpet). Made of German buffalo horns". Dr. Farmer is, for the nonce, at a loss. We would suggest that it is the large German bagpipe (*Bock*), on which both chanter and drone are tipped with prominent horns. An illustration is given by Praetorius (*Organographia*, II, Pl. XI). Bagpipe and organ were often classed together and Mersenne (1635) describes the Neapolitan bagpipe as "a portable organ". To the original description an early translator (von Hammer, c.1846) adds: "They put threads into them". Threads of rush, &c., were placed in the tubes to soften and tune the sounds of the instrument. As for the *majār dūdūyī*, or Hungarian flageolet, "the fine wire cords" mentioned as being "on it" were evidently strands of wire twisted round the tube to prevent its splitting, as on the Bulgarian *sfirka*. Ewliyā speaks of the *İngiliz būrūsī* or English trumpet, and von Hammer adds "thin threads of wire are within"; this remark refers to the slide trumpet with its spring-box of the early nineteenth century. The original description was simply "a crooked trumpet of brass".

In conclusion we congratulate Dr. Farmer and his publisher on the artistic way in which the work and its illustrations are produced.

F. W. G.

Cosima Wagner: ein Lebensbild. By Max Millencovich-Morold. pp. 489. (Reclam, Leipzig, 1937)

Herr Millencovich-Morold's biography of Cosima is in several respects a book to be grateful for. Du Moulin Eckart's huge work (*'Cosima Wagner'*, 1929, 1931) was unreadable save by students and Wagner fanatics; he swamped it with copious extracts from her diary, which he was bringing to light, and with a mass of fresh information, important and trivial. Herr Millencovich-Morold is eminently readable: realizing that his heroine's deeds are more impressive than her words, he has written a finely proportioned study of that astonishing eternal-triangle drama she played with Wagner and Bülow. Furthermore, since Frau Winifred Wagner has handed him various unpublished letters and documents, and since he has ranged far and wide over the ever-accumulating Wagner literature, he is at several points able to add to our knowledge or suggest a fresh interpretation. Had not his gross partisanship, inevitable in the circumstances of Germany to-day, led him into many sins of omission and distortion, a great deal of his book would have been very good indeed.

Perhaps his richest plum is an unpublished passage in Wagner's diary for Mathilde Wesendonck describing how Cosima von Bülow, upon hearing from Karl Ritter the heartrending story of his unhappy marriage, "in a sudden fearful outburst of emotion commanded him to kill her" and desisted only because Ritter swore to die with her. In the diary Wagner compares this turbulent behaviour with his and Mathilde's calm other-worldly love. Perhaps he had it in mind when he spoke afterwards of Cosima's and Bülow's "tragic marriage"; perhaps he had it in mind still later when—but no: Herr Millencovich-Morold insists that his union with Cosima was unpremeditated. At Starnberg in 1864 their pent-up emotion "burst with the force of a phenomenon

of nature" (p. 148). He points out that only the previous month Wagner had been appealing to Mathilde Maier to live with him, and on her refusal had proposed marriage in the expected event of Minna's demise. True, it stands in the original edition of 'Mein Leben' that in Berlin in 1863 Wagner and Cosima swore "to belong to each other alone"; but they were merely talking the figurative language of the Wesendonck diary, he thinks. (That Cosima removed these words from the 1911 edition does not controvert this—they were highly compromising, whatever they meant.) Herr Millencovich-Morold further asserts, less plausibly, that Cosima never kept back the truth from Bülow. Then why that appeal of Wagner's to Cosima in 1865, which he quotes: "Stay with me, don't go away again. Tell poor Hans openly that I can't get on without you any longer" (p. 160)? He pooh-poohs Du Moulin Eckart's story of Bülow's accidental hitting upon the horrid truth by the discovery of a letter, on the ground that no date is given (but the date is implied: the letter was Wagner's invitation to Cosima to go away with him, written after 'The Mastersingers' performance in 1868) and because he has it from Bülow's second wife that Bülow in 1867 had said in tears at Cosima's bedside (it was at the time of Eva Wagner's birth): "Je pardonne"; to which she had replied: "Il ne faut pas pardonner, il faut comprendre". According to Kapp, however, ('The Women in Wagner's Life', p. 220) Bülow had already in 1866 opened a compromising letter. . . . But even if the evidence did not point to it, it is clear that, Cosima being Cosima, she must have deceived Bülow. She was a "herzvolle Geistesvirtuosin" (Herr Millencovich-Morold quotes this gloriously apt description from a letter of Bülow's); a past mistress of the art of managing a delicate situation. She herself confesses in her diary that she tried to combine her "previous existence" with her "new life", that she believed "in the possibility of harmonizing the most different feelings". She tried for Bülow's sake, whose career at that time hinged on Wagner, as much as for Wagner's and her own. To imply, as Herr Millencovich-Morold does, that, honesty being invariably the best policy, she told her husband all about her relations with Wagner, is to make nonsense of the story.

After Wagner's death the biography tails off: the remaining quarter devoted to forty-seven years of Cosima's life is not much more than a crude period-piece. She is presented as fulfilling poor Wagner's unfulfilled life-work, the Bayreuth Festival, now a Temple of National Socialism, by dint of sheer artistic genius, if you please; as sitting in Wagner's place between stage and orchestra (certainly she sat there) guiding the fumbling hands of musicians like Levi and Mottl: in fact (*vide* Weingartner) she was only a wonderful dilettante, who, managing Bayreuth, bit off more than she could chew. Her relationship with Houston Stewart Chamberlain, the apostle of Hitlerism (but not that with Hitler himself, which was less happy) is exalted, of course. Also her anti-semitism. A letter to Levi is quoted, telling him that the qualities in him that offended her pertained to his race; the goodness in him was individual—with her it was the other way about. That was her way of being tactful; she had to put up with Levi. In private, however—and how gladly does the author add verse to his chapter!—she would pull herself together and express her real opinion.

R. L. J.

Unterweisung im Tonsatz: Theoretischer Teil. By Paul Hindemith. pp. 252. (Schott, Mainz and London, 1937)

When a composer feels impelled not only to express himself through his own medium of sound, but also to make an artistic proclamation theoretically, he holds our interest for several reasons. For one thing, we learn more about his own creative work by being thus offered a key to many aspects of his music we may not have understood before. For another, we expect a composer whose enterprising spirit has manifested itself in a number of works to show us a theoretical system which does not merely elucidate the latest developments in musical style, but is calculated to contribute to the development of coming generations.

It is extremely significant that so few of the great composers shone as teachers, and fewer still set down their teaching in print. Fux (1725), Rameau (1722, 1737, 1742) and Tartini (1754, 1767) are the last important composers up to the present time to have published theoretical works, if we disregard Padre Martini (1754-5) and Abt Vogler (1802), who were more important as teachers than as composers. Arnold Schönberg's 'Harmonielehre' (first published in 1911) is the earliest work of some importance by a modern composer, and after Schönberg men like Hauer, Haba and Toch took up their pens. Paul Hindemith's book, however, is the most comprehensive of its kind, Schönberg's vast didactic work, at which he has been labouring for a long time, not having so far reached the public.

Hindemith, like one of his predecessors, felt that he was called upon to set down the principles of a new mode of composition, "at a time when music has become almost arbitrary and composers will no longer be bound by any rules and regulations, but abhor the words 'school' and 'law' like death" (Fux). These basic principles at once make it clear that Hindemith's theories cannot lay down any law for the future, but aim chiefly at the preservation of traditions. The main sections of this book only defend in a new way the propriety of traditional views and teachings.

The foundation of Hindemith's instruction is acoustical experience. He derives the chromatic scale from the overtones, in such a way that the separate notes of that scale are valued according to the naturalness of their derivation. The octave is the nearest relative to the fundamental note, the upper fifth is the next, and so on. "As the relevance to the fundamental note becomes smaller, the relationship grows more and more distant, until the most remote note, an augmented fourth or a diminished fifth, is hardly any longer perceptibly related". The "hierarchy" of notes established by these relationships is in Hindemith's view a natural phenomenon: the musician is as much dependent on the fact of the common chord as the architect is on that of gravity. The values which indicate the nearness of relation to the basic note are for Hindemith the measure and rule for the combination of sounds, for the order of harmonic progressions and thus for the whole procedure of composition. But apart from this important serial arrangement of notes there is, in Hindemith's system, yet another important one, and here the notes are ordered according to the importance of intervals. This series is determined by the natural phenomenon of the combination-tones and their effect on intervals.

These two series, then, are the foundation of Hindemith's whole system. The most complex expositions in his book may be seen to be based

on them. Since other notes than those of the chromatic scale, derived from these overtone and combination-tone series, do not exist for Hindemith, he is bound to reject quarter-tone music and similar systems. Tonality being a force "like the earth's force of gravity", atonality and polytonality are things alien to nature and therefore to be set aside; and as the hierarchy of notes, too, accords with a law of nature, twelve-tone music, which abolishes any order of precedence between the notes, is in Hindemith's view absurd.

To examine Hindemith's teaching in detail is impossible here. The chief objection to it must be, needless to say, that although it is true that acoustical phenomena can no more be disregarded by the instrument-maker than gravity by the architect, they surely do not play the overwhelmingly great part in the construction of musical works that Hindemith would assign them. "A true musician believes only in what he hears", he himself says (p. 177), and on examining the faculty of hearing, we often find that other fundamental notes are felt to be the foundation of chords than those which should be so according to physical laws. Even if acoustics really are to be made the basis of musical composition, other solutions than Hindemith's offer as convincing probabilities as his.

Hindemith's most fruitful observations are those concerned with melody, and it is here that he gives instructions most capable of development. Criticism of his own music, be it said, explains this, for in many of his works the impulse comes from melodic invention and compensates for harmonic paucity, as may be judged, for instance, by comparing Stravinsky and Schönberg with the example from his 'Mathis der Maler' given in the analytical part of the book.

No doubt full justice cannot be done to this treatise until its second volume, which is to contain practical exercises, has been published. The present part is valuable above all for its ingenious and revealing interpretation of past theories—with many amplifications, it is true. Yet, one must repeat, that interpretation is but one of many possible solutions. The author's analyses of various works, from plain-song to the latest music, show this more clearly than anything. That Hindemith's system is capable of analysing any kind of music is evident, but he cannot come anywhere near an understanding of a significant work like Schönberg's 'Klavierstück', Op. 33a. However, this new theory sets itself unattainably high aims; for theory alone has never yet, in the whole history of music, produced new music of real greatness. It has always limped behind the achievements of great masters. Hindemith's teaching is based on a kind of music which, though it undeniably shows genius, is neither great nor progressive.

P. G.

Musik und Bild: Festschrift Max Seiffert zum siebenzigsten Geburtstag. Edited by Heinrich Bessler. pp. 160, pl. 38. (Bärenreiter-Verlag, Cassel, 1938)

This is a tribute paid by his German colleagues, friends and pupils to a great music teacher, historian and editor of ancient music. The 'Festschrift', edited by Heinrich Bessler, consists of the following fifteen essays:

- * 'Über die Wesensgemeinschaft von Musik-und Bildkunst', by Rudolf Steglich;
- * 'Die Symbolbeigaben des Musikbildes', by Hans Joachim Moer;
- * 'Volkstümlichkeit und Volksmusik im alten Nürnberg', by Georg Schünemann;
- * 'Die Volksinstrumente'

auf Bildwerken des 16. und 17. Jahrhunderts', by Gotthold Frotcher; 'Das Musizierbild der deutschen Kantorei im 16. Jahrhundert', by Wilhelm Ehmann; 'Musikalische Bilddarstellungen des 15.-16. Jahrhunderts zu Freiburg im Uchtland', by Karl Gustav Fellerer; 'Dresdner Hoffeste vom 16.-18. Jahrhundert', by Gerhard Pietzsch; 'Ein Braunschweiger Freudenspiel aus dem Jahre 1648', by Max Schneider; 'Johann Theile's "Harmonischer Baum"', by Erich Schenk; 'Porträts aus dem Kreise Philipp Emanuel und Wilhelm Friedemann Bachs', by Heinrich Miesner; 'Die musikalischen Wesensbestandteile in der Kunst Moritz von Schwinds', by Walther Vetter; 'Aus einem Musikerstammbuch des 19. Jahrhunderts', by Kurt Taut; 'Die musikalische Karikatur', by Josef Müller-Blattau; 'Musik-Anschauung und Sinnbild', by Friedrich Blume; and 'Musik und Raum', by Heinrich Beseler.

These essays are prefaced with a foreword by the editor and a complete bibliography of Max Seiffert's publications by Thekla Schneider.

To be quite frank, I doubt whether English readers, even those perfectly familiar with the German language, will be able to enjoy these learned and often deeply metaphysical treatises. One is held up again and again by long-winded passages or involved sentences which upon careful analysis often turn out to signify something quite *selbstverständliches* not worth saying. However, if one is prepared to undertake the irksome task of stylistic or rather linguistic winnowing, the essays will yield at least something of interest. I have found Steglich's 'Über die Wesensgemeinschaft von Musik und Bildkunst' and the editor's 'Musik und Raum' most stimulating.

Misled perhaps by the title I had expected the illustrations to consist mainly of reproductions of great music pictures such as Giorgione's 'Concert', Raphael's 'St. Cecilia', van Eyck's 'Angels', &c. However, the actual reproductions are mainly illustrations of the points made in the different essays; some of them, for instance the comparative illustrations of "Die Königin der Nacht", stage-settings of considerable interest.

There are some minor mistakes: the 'Peasant with Hurdy Gurdy' (Pl. 17, No. 1) is now attributed to Georges La Tour, not to Zurbaran and Balestrieri's 'Beethoven Sonata' referred to on p. 152 as illustrated on plate 37 is not to be found there or anywhere in this book.

H. F.

Die burgundisch-niederländische Motette zur Zeit Ockegheims. By Wolfgang Stephan. pp. 115. (Bärenreiter-Verlag, Cassel, 1937)

This is a scholar's exploration of the no-man's-land that lies between Dufay and Josquin—a territory which for various reasons has been neglected by historians, who have been content for the most part to comment on the perverse ingenuity occasionally shown by the mid-fifteenth-century composers. Dr. Stephan regards this section of musical history as a transitional period, when new developments were fighting against the strength of old traditions. He sees in the motet the surest foundation of the Flemish supremacy and devotes four closely-written chapters to analysing in detail its various forms, of which the "tenor motet" is the most important. Attention is also drawn to the influence of Italian song, which helped to soften the severity of the purest Flemish style. The actual material available for study is limited, as the detailed list at the end of the volume shows; and those acquainted with German methods of scholarship will hardly need reminding that this is a work for specialists. The multiplication of essays of this kind is tending more and more to make medieval music a subject for undivided attention. In

the old days every serious musician was expected to have a working knowledge of the whole field of musical history; but that is rapidly becoming impossible. We have reached a time when musical historians must decide, like their colleagues in the field of general history, whether they are to be medieval or modern. This division of functions, however, will not make it any less important to have a good general survey of the whole field; and books like the present one are the tools which the writer of a popular history must use—painfully, perhaps, but conscientiously—to polish the corners of his work.

J. A. W.

Die venezianische Oper in der zweiten Hälfte des 17. Jahrhunderts: ein Beitrag zur Geschichte der Musik und des Theaters im Zeitalter des Barock. By Hellmuth Christian Wolff. pp. 235, with musical supplement, pp. 56. (Elsner, Berlin, 1937)

This Berlin dissertation of 1932 was well worth republishing, for it makes an exhaustive study of a particularly significant phase of baroque opera. Although scholars like Goldschmidt, Kretzschmar, Rolland, Sandberger, della Corte, Prunières and Wellesz had dealt with it, or special aspects of it, before, Dr. Wolff's treatise is the outcome of a good deal of independent research, the actual musical material being accessible only in MS. at the St. Mark's Library in Venice. Musical histories make a good deal of the operas of single typical Venetian composers, such as Monteverdi in the early seventeenth century or Galuppi in the early eighteenth, but baroque opera in Venice, which produced a whole school about half-way between these two masters, has so far been negligently treated by historians and editors of musical dictionaries, especially by comparison with the Neapolitan school which, Dr. Wolff considers, has been given the credit for many things actually originated by the Venetian. We learn, for instance, that the latter contained comic elements in the vein of Neapolitan *opera buffa* long before that species had developed, and it looks almost as though the chord of the Neapolitan sixth will have to be called that of the Venetian sixth in future. Not only has the school as a whole been neglected, but important composers belonging to it have remained all but unknown. Antonio Sartorio, an interesting master about whose art this book tells us a good deal, is given only ten lines of bare biographical information in Grove, where the entries for the two Ziani are merely transcribed from Riemann, and even such important figures as Vivaldi and Legrenzi nowhere receive much attention as composers of opera. Cavalli and Cesti, of course, are familiar; but they are only a beginning of the era that forms the subject of this study.

Dr. Wolff offers the reader a thorough examination of the music of this school and admirably illuminates it by means of eighty musical examples, about thirty of which represent complete numbers. He not only guides us through the scores of a number of works by such composers as Pallavicini, Pollaro, Varischino and those already named, but deals separately with various types of arias, based on folk music, on courtly dances, on trumpet calls, on a *basso ostinato* and so on. There is also a chapter on the ballet music of the period.

But, bearing in mind that baroque opera was by no means a purely musical entertainment, Dr. Wolff devotes to it a more than merely musical study. His book contains excellent chapters on the practice of

performance, which incidentally reveals the fact that Italian opera singers of the time were expected to be accomplished actors as well as first-rate musicians, and on the scenic representation of those elaborate mythologies, histories and allegories, none of which was allowed to go without its catastrophic stage-displays and its sumptuous apotheoses. The social aspects of opera in seventeenth-century Venice are also described in detail, with a wealth of absorbingly interesting information, and Dr. Wolff convincingly attributes many of its peculiar conventions to the exceptional conditions that created a demand for it.

E. B.

Beiträge zur Geschichte der deutschen romantischen Oper zwischen Spohrs 'Faust' und Wagners 'Lohengrin'. By Siegfried Goslich. (*Schriftenreihe des Staatlichen Instituts für deutsche Musikforschung*, Vol. I.) pp. 247. (Kistner & Siegel, Leipzig, 1937)

This is in many ways a characteristic example of a German dissertation: a compilation of a vast array of facts made with immense industry and conscientiousness, containing many pages of mere cataloguing, an imposing bibliography and over five hundred footnotes. But the author does not make it unduly evident that German musical doctors' degrees are, failing a special faculty, obtained in that of philosophy. Dr. Goslich is quite capable of showing a sensitive response to music whenever he permits himself to submit something aesthetically more important than disquisitions on historical cause and effect or *catalogues raisonnés*. Not that the history of romantic opera in Germany fails to make interesting reading: the three main divisions of the book, dealing with the German theatrical culture in which that kind of opera flourished, with the librettists and with the musical style of a large number of works, known and unknown, contain a great deal of valuable material, rather drily but by no means unreadably presented. As for the catalogues, they help to make Dr. Goslich's work very useful for reference, though it would be much more so if the index included titles of operas as well as composers' names.

The opening chapters on stage history are none the less welcome because they show in the main only a painstaking summarizing of a vast amount of reading, whereas the literary portion proves the author very well able to exercise individual criticism. When it comes to music, he alternately wins one's allegiance and provokes one's protest in a way which at least never fails to be stimulating. One may bristle at the suggestion that Berlioz was influenced by Wagner (p. 46), consider that Dr. Goslich overrates E. T. A. Hoffmann's 'Undine' because he looks for prophecies of the future music-drama rather than for artistic qualities in it, or feel that he attaches too much importance to Lortzing because that amiable little master awakens a sentimental affection in all Germans long before they are old enough to discover his uncertainty of taste; but one always pays him the tribute of genuine attention, even where one disagrees. It is no less true on the whole that the German romantics freed themselves from rhyme and metre because Dr. Goslich happens to forget that 'Lohengrin' suffers greatly from the tyranny of both, and it remains a fact that, as he says, song as distinct from the aria is the main-spring of German romantic operas, for all that the songs found in them, from those of Lortzing to those of Wagner (even the Prize Song on which the whole of the 'Meistersinger' hinges), are often their worst features.

No doubt Dr. Goslich would not admit this. In return, one must emphatically deny him any right to derive so many features of romantic opera from the Italian stage works of Mozart. Don Alfonso's song with the refrain of "così fan tutte", for example, simply will not fit under the heading of the chapter devoted to the *Lied*, and if such things as Agathe's cavatina in the third act of 'Der Freischütz' are said to derive from the Countess's cavatina in 'Figaro', this statement can only rest on what from Dr. Goslich's point of view must amount to a heresy, namely that "the most German of all operas" contains Italian elements. For he is very patriotic, though one suspects that if he thinks the *da capo* arias of Hasse superior to those of Alessandro Scarlatti, it may be only because he has not looked up his non-German reference with the care he devoted to the immediate object of his studies. (He would scarcely have called all Purcell's stage music by the name of "opera" if he had really perused it.)

Some interesting discoveries are made by the way—one might almost say inadvertently. In the course of his wide reading Dr. Goslich found, for instance, that the welding of the Tannhäuser legend with that of the *Sängerkrieg* at the Wartburg was not Wagner's idea, as most musicians imagine, but is found already in Ludwig Bechstein's 'Sagenschatz des Thüringer Landes' (1835). Indeed, one begins to wonder as one reads on whether the author would allow Wagner to have originated anything at all, so many procedures and inventions usually attributed to him are shown to have occurred, not only to Spohr, Hoffmann, Marschner, Weber and even Lortzing, whom the author calls the major masters of romantic opera, but also to more obscure composers.

Towards the end of the book a penetrating study is made of such features as distinguish German romantic opera from other species, and here Dr. Goslich becomes, as might be expected, much more independent of previous research and launches into sometimes very arresting observations and speculations of his own. There is, for instance, an analysis of the *Wolfschlucht* scene in 'Freischütz' which shows that the whole is conceived in a key scheme of F♯ minor, C minor, E♭ major and A minor, and that the four keynotes make up the diminished-seventh *Leitmotiv* which characterizes the power of evil (Samiel) throughout the opera. Dr. Goslich admits to not knowing whether Weber contrived this consciously or instinctively. The fact that in the *Leitmotiv* the F♯ appears enharmonically as G♭, for no particular reason, inclines one to the view that this very remarkable phenomenon was created unconsciously, if not indeed accidentally; but one must nevertheless agree that it is one of music's major strokes of genius.

The chapter on melodrama makes a capital special study of the romantic device of musically accompanied speech, but it is surprising to find the name of Humperdinck mentioned (p. 208, footnote 419) without any reference to the first version of his 'Königskinder', which was a spoken play with music.

E. B.

Das Buch von der Orgel: Ueber Wesen und Aufbau des Orgelwerkes, Orgelpfeife und Orgelspiel. By Hans Klotz. pp. 127. (Bärenreiter-Verlag, Cassel, 1938)

Dr. Klotz, in his handy guide to the construction and care of the modern Organ, has not aimed at a complete history of its origin and

development, but has wisely taken the fourteenth century as his descriptive starting-point. Excellent diagrams and illustrations are given of the various parts of the instrument, whether with tracker, pneumatic or electric mechanism, as well as photographs of famous examples both ancient and of recent date. Useful instructions are afforded for church architects as to the best positions for the organ; while for clergy and wardens there are notes on its purchase and repair, and for the organist himself on its due maintenance, the proper use of the stops as means of expression and the appropriate music. Two methods, frequently met with in our own country, incur his disapprobation—the placing of the instrument within a so-called “organ chamber” and the employment of the “extension” system, which he heartily condemns. “Die kleinste Normalorgel ist schöner und besser”. A list of books on the subject, both practical and historical, form a fitting conclusion to the whole treatise.

F. W. G.

Zur Geschichte des Zinken und seiner Verwendung in der Musik des 16.-18. Jahrhunderts. By Georg Karstädt. pp. 48. (Offprint from the *Archiv für Musikforschung*, Year II, No. 4)

This useful monograph on the medieval *Zinken* or *Cornetti* embraces a subject which maintains its interest to the present day. For these instruments not only appear in the choral scores of Sebastian Bach, but were the admired members of the church and secular orchestras of the sixteenth, seventeenth and early eighteenth centuries. The author traces their origin from the natural animal-horns of the twelfth century, which were pierced with finger-holes, and shows the development both of the curved and straight forms. The name *Zinke* has no connection with the metal called “zinc”, as has unfortunately been stated, but, as the writer points out, is allied to the word *Zahn* (a tooth) and a yet earlier root “tind”: in our country the short spikes on the deer’s antlers are still called “tines”. The peculiar construction of the cup-shaped mouth-piece of the instruments is well explained and illustrated, as also the method of their fingering, their use by the watchmen and position in the orchestral combinations of the period, with some details of the serpent, their final survivor. It may perhaps be permitted to state that the *cornettino curvo* (dated 1518), mentioned on page 404 as the oldest known specimen of the instrument, is not in the Boston Collection, U.S.A., as the author states, but is still in the hands of its English owner

F. W. G.

Studien zur arabischen Musik auf Grund der gegenwärtigen Theorie und Praxis in Aegypten. By Alfred Berner. (Schriftenreihe des Staatlichen Instituts für deutsche Musikforschung, No. 2). pp. 124. (Kistner & Siegel, Leipzig, 1937)

In the whole history of the literature of music there has not been such a spate of works dealing with the music of the Orient as there has been during the past decade. Seemingly, we Westerners are beginning to realize that the other hemisphere possesses an art of this kind as well as ourselves. Painting, architecture, ceramics, textiles and other arts of the East have long been laid bare to our eyes. It was only its music that was neglected, but now we can no longer complain. Whilst research works

in both Britain and France have dealt with the past of the music of the Orient, several German writers have centred their attention upon the art of to-day, and the most recent of these writers is Alfred Berner who has contributed an invigorating and, in its way, an important study of the theory and practice of music in Egypt, or rather in Cairo, which is perhaps a more correct description of his field of study.

The author spent two or three years (1931-33) in Cairo and was there when I attended the Congress of Arabian Music held there in the spring of 1932, when interest in this subject was at its height. In this work he makes a formal study of the theoretical system, the instruments of music, the modal formulas, rhythm, as well as form and composition. The most interesting part, however, is his transcription of the various H.M.V. and Odéon gramophone records.

In spite of the conflicting opinions of the native theorists which, by the way, the author does not comment upon, quite a sound and satisfactory account of the modern quarter-tone system of the Egyptians is given, while the chapter on 'Formen und Melodiegestalten' is ably presented, although it is a pity that only the *taqsim* form is dealt with.

H. G. F.

La notazione italiana del trecento in una redazione inedita del 'Tractatus practice cantus mensurabilis ad modum Italicorum' di Prosdocimo de Beldemandis.
By Claudio Sartori. pp. 160. (Olshki, Florence, 1938)

Prosdocimo de Beldemandis was one of the pseudonyms—and one of the most impenetrable—behind which Philip Heseltine, alias Peter Warlock, who loved to lead the public and his colleagues by the nose, once chose to conceal himself. The real Prosdocimo de Beldemandis lived in Padua (c. 1370 or 1380-1428), where he became professor of astrology in 1422, and he left a number of theoretical treatises on music all of which may be found in Vol. III of Coussemaker's 'Scriptores'.

The present work is a valuable addition to the series of Coussemaker, who published this 'Tractatus', which is Prosdocimo's chief work, from a manuscript in the Liceo musicale of Bologna (A.56)—it appears in pp. 228-248 of his third volume. In the meantime, however, a later version that differs from the first in several important respects has been found (Lucca, Biblioteca governativa, MSS. N. 359), a version that was known to Prosdocimo's bibliographer, A. Favaro (1879, appendix 1885) without his being aware of its peculiar value.

The present reprint of this second version, which was written at Montagnana in 1412, has been very carefully edited by Claudio Sartori, except for a few misprints, and it comes opportune to the age of nationalism in which we live; for Prosdocimo too was a nationalist in his day. His tract is, in the limited domain of musical notation, merely a phase of a more general Italian hostility towards the intellectual and cultural predominance of the Galli, a defence that proved altogether futile because Prosdocimo, like most nationalists, was also a reactionary. It is true that he is right in defending the greater simplicity, and thus the greater æsthetic value, of the Italian mensural theory, as compared with the French, and the second version of his tract has the advantage of greater precision and logic over the first; but it is impossible to overlook the fact that he recommends the continuance of a dwindling practice which could

not prevail next to the great rising French and Burgundian art. The musical *quattrocento* does not belong to the Italians, but to the Galli.

Sartori comments exhaustively on the transcription of the work from every point of view by setting all the theoretical and æsthetic arguments in motion. What is to be especially welcomed is his assertion that Prodocimo was in no wise dependent on the influence of the 'Pomerium' of his great predecessor, Marchetto da Padua, although he himself affirmed this. No one who is interested in the history of mensural notation, and therefore in medieval musical history, will be able to dispense with this study by Claudio Sartori.

A. E.

Teresa Carreño. By Juan B. Plaza. pp. 33. (Tip. Americana, Caracas, 1938)

This little booklet is a reprint of a speech delivered at the Teatro Municipal, Caracas, in connection with the return of Teresa Carreño's ashes to the land of her birth. Although Carreño left Venezuela as a child and returned there only once or twice in later years, she expressed the wish—neglected for twenty years—to "sleep the sleep of the earth in the soil of the Fatherland". Señor Plaza gives a number of interesting, and sometimes amusing, details of her visits to Venezuela in 1885 (as a pianist) and in 1887, with the opera company of which her second husband, the baritone Giovanni Tagliapietra, was a member. On this occasion, the regular conductor having fallen ill, Carreño herself took the baton and directed 'La Sonnambula'!

G. A.

REVIEWS

A. E.	Dr. Alfred Einstein.
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E. L.	Edward Lockspeiser.
E. O. T.	Dr. E. O. Turner.
E. R.	Edmund Rubbra.
E. W.	Dr. Ernest Walker.
F. B.	F. Bonavia.
F. W. G.	Rev. Canon F. W. Galpin, Litt.D.
G. A.	Gerald Abraham.
G. S.	George Sampson.
H. B. C.	H. B. Collins.
H. F.	Herbert Furst.
H. G. F.	Dr. Henry G. Farmer.
J. A. W.	J. A. Westrup.
Ll. S. L.	Ll. S. Lloyd.
M. C.	Martin Cooper.
P. G.	Dr. Peter Gradenwitz.
R. C.	Richard Capell.
R. L. J.	Robert L. Jacobs.
S. G.	Scott Goddard.

REVIEWS OF MUSIC

Bliss, Arthur, *Concert Suite from 'Checkmate: a Ballet*. Full Score. (Novello, London) 63s.

The piano score of this work was reviewed in the January issue of this year, but this full score must be mentioned, for one thing because it is very clearly engraved and beautifully printed on excellent paper, and for another because the composer's sumptuous, telling and astonishingly assured orchestration is a feature of the work worth studying for its own sake. Only five numbers of the ballet are omitted from this Suite, and as three of them are merely short connecting sections, one cannot help regretting that the publishers did not issue the complete work in full score while they were about its production in that form. It would probably have cost them little more, and many purchasers would no doubt have paid the rather stiff price more cheerfully for the sake of possessing a remarkable work in its entirety. The cuts desirable for a concert performance could have been indicated without any difficulty. However, accepted for what it is, this score is certainly a handsome production.

E. B.

Bononcini, Giovanni Battista, *Polifem*. Opera in One Act. Edited by Gerd Kärnbach. Vocal Score. (Furstner, Berlin)

If more precise information were given in the editor's preface, we should doubtless learn that the original title of this work was 'Polifemo' and that it was composed to Italian words; for it is extremely unlikely that Bononcini could have taken part in the early development of German opera—this work was produced before the Prussian Court in 1702 or 1703—and still less credible that his colleague, Attilio Ariosti, could have written a German libretto for him. It is sufficiently curious that one Italian composer should act as librettist for another. One would have liked, also, to be told a little more about the "manuscript sketch" of the score mentioned by the editor, for one suspects that it is complete, as scores went at that time. (The autograph score of 'Messiah', for instance, might well be called a sketch.) What exactly has been done to furbish up the work it is difficult to tell, but the edition is plainly intended less for the student of musical history than for the modern producer of opera. The filling in of the harmonic skeleton is for the most part well done and free from anachronisms; such a solecism as the D \sharp in the last bar but one on p. 25, which is reprehensible not because it makes a consecutive fifth, but because it offends against style, stands almost alone.

Bononcini's music will, of course, be called Handelian, but it is so only because, like Handel's own, it is that of Handel's time. There are differences and weaknesses of texture here and there which, sometimes produced by the collaboration of treble and bass, cannot be regarded as due to the editing. But what Bononcini achieved with form cannot be

judged from the present edition, in which all the *da capo* arias have evidently been curtailed—quite adroitly, be it said. There are some quite feeble arias in this opera, but also several which show Bononcini as a superb melodist. A duet in A \flat major—if that is the original key—is exquisite; a *siciliano* in G minor, with its poignant suspensions, most beautiful; the F \sharp minor middle section of the duet in the finale is crowded with remarkably daring and lovely harmony; and several of the tunes call irresistibly for the finest singing. The plot, as may be guessed, is mythological, according to the fashion of the time; Acis and Galathea with several differences.

E. B.

Britten, Benjamin, *Variations on a Theme of Frank Bridge*, for String Orchestra, Op. 10. Full Score. (Hawkes, London) 7s. 6d.

From the point of view of string orchestral texture this work is a remarkable achievement. All the devices used—and there is one predominating device for each variation—are handled with ease and assurance, so that the maximum variety of colour is obtained. One of the most interesting of these devices is found in the final fugue, where the unison of four solo instruments, two violins, viola and cello, gives prominence to a tune moving slowly in the midst of the dancing fugue subject banded about between divided strings. (Such a unison of diverse colours is found in a more tentative form in the composer's choral variations, 'A Boy was born'). When, however, the first astonishment at such virtuosity has worn off and the work is examined for its musical content one is forced to admit that the brain has had far too great a say in the matter. Emotionally the music lives in a vacuum. In reading the score, the brain registers the logic of the various procedures, notices the dexterous part-writing in the fugue and the piquant parodies elsewhere of things Victorian and Viennese (how dated such parodies are!), but there is little in the music that evokes a deeper interest.

E. R.

Handel, *Dear Adonis* and *Transporting Joy*. Songs from the Cantata *Venus and Adonis*. Edited by William C. Smith and Havergal Brian. (Augener, London) 2s. each.

The publication of these songs adds two fine Handelian airs to the singer's repertory. I wish, however, that Mr. Brian, in his realization of Handel's bass, had resisted the temptation to overload the accompaniment. And does he know that the normal left hand is incapable of stretching an eighteenth? It seems not, to judge by the twelfth bar of 'Transporting Joy' and its frequent subsequent repetitions.

E. R.

Ireland, John, *Green Ways*. Three Lyric Pieces for Piano. (Winthrop Rogers.) 3s. 6d.

These three pieces may add little or nothing to our knowledge of John Ireland, but they are unmistakably characteristic and beautiful examples of his very individual and congenial keyboard style. 'The Cherry Tree' is the most immediately appealing and graciously lyrical piece of the set, but 'Cypress' is the more original and impressive, while 'The Palm and May' ("... make country houses gay": Thomas Nash) is both technically and musically the most lavish and exuberant. The whole set would make an admirable recital group,

for it repays technical effort, but is perhaps still better played at home. It is music that will sound most satisfying if one takes to it at the prompting of a mood that happens to be responsive to it. At its best, as here, Ireland's manner of making almost every chord ambiguous by auxiliary notes, which in an inferior composer would suggest merely an anxiety to eschew the commonplace, results in subtle and mellow poetry.

E. B.

Latin Church Music of the Polyphonic Schools. Edited by H. B. Collins. (Chester, London.)

Anerio, Giovanni Francesco, *Christus factus est*, Gradual for 4 Voices. 4d.

Palestrina, *Surge, illuminare*, Motet for 8 Voices. 8d.

White, Robert, *Precamur, Sancte Domine*, Evening Hymn for 5 Voices. 6d.

The vocal textures of these three works are very contrasted. Anerio's Gradual is homophonic, relying for its effect upon controlled tone rather than upon intrinsic musical merit, Palestrina's virile motet is for double choir treated antiphonally, while White's five-part Hymn contains many points of contrapuntal interest, particularly in the opening, where the bass imitates the treble in notes of half value. All three are good but not outstanding examples of sixteenth-century music.

E. R.

Rubbra, Edmund, *Symphony No. 1.* Full Score. (Universal Edition, London and Vienna) 63s.

This work was first heard at a B.B.C. concert of contemporary music on May 2nd 1937, and the immediate impression, agreeable or not, was certainly that of a composer with a mind of his own and technical gifts fully adequate to the rigorous demands he makes on himself as a craftsman. It is good to see such a work published and the composer thus encouraged to continue his labours as a symphonist, for which he is obviously cut out. Even this first Symphony of his shows him to have the root of the matter in him, for it combines strong thematic invention with a natural feeling for genuine polyphony. The masterly fugal coda to the finale exhibits these gifts most clearly; but the whole Symphony is strong, impressive stuff. Harsh, grating, unhappy as much of the music is, one feels all the time that it truthfully reflects real experience. Not once is there a theatrical pose or a mere display of technical ingenuity for its own sake. No doubt Mr. Rubbra will clarify his creative procedures later on and arrive at something more contemplative, more reposeful, more philosophical. But the material for contemplation is there already, for whatever this Symphony reflects, in abstract and purely musical terms, is life itself, not technical formula or detached æsthetic preoccupation.

The tragic first movement, for all its grimness, is exhilarating because uncompromisingly truthful. The second, entitled 'Périgourdine' and based on a French tune from the 'Essai sur la musique' by De la Borde and Roussier (1780), is in the nature of things rather more artificial, though admirably carried out. The long concluding slow movement is the most convincing, if only because music of that kind is the most difficult for a modern composer to write who feels urged to express himself lyrically but will not bring himself to let sentiment ooze too freely. Here

is much of that classical quality, so rare in the music of to-day, of profound feeling perfectly disciplined.

E. B.

Schumann, *Concerto in D minor*, for Violin and Orchestra. Arranged for Violin and Piano. (Schott, Mainz and London.) 5s.

The recent first performances of this hitherto unknown work have created such a sensation that musicians who were not able to hear it will be glad to see it in print at last, more especially as its existence has never been a secret, though Clara Schumann, Joachim and Brahms had decided between them that it was not worthy of its composer and should therefore be withheld from the public. Some strange and even supernatural things have happened to sharpen the mild curiosity with which one had always thought of the Concerto, and the case developed into tragi-comedy when an exponent of the new German criticism upbraided Eugenie Schumann for her protest against performance and publication, on the ground that Clara was wrong to listen to the advice of Joachim, who, of all people, was incapable of judging the work of a German master! But Clara and Brahms, another German master, must have known their own minds even if Joachim's alleged perversity of outlook, which he somehow managed to keep under control in the case of Bach and Beethoven, had really betrayed him in Schumann's. At all events the work is now seen to be a poor enough specimen of late Schumann, though not worse than some others that were allowed to go into the complete edition, and there is no good reason why one should not be allowed to see and study it. If it was never to appear, there was no point in locking it up in a library: it should have been burnt. Since it was preserved, it can do Schumann no harm if we exercise our right to judge it on its merits, like any other great man's inferior work. This reasonably priced violin and piano edition by Georg Schünemann will serve the purpose admirably.

E. B.

Van Dieren, Bernard, *String Quartet No. 5*. Miniature Score. (Cecilian Press, London) 5s.

Those unacquainted with van Dieren's music could not do better than approach it by this Quartet. All the characteristics of his music, its harmonic sensitivity, its long flowing lines, its spiritual reserve and its freedom from any contemporary "-isms" and "-alities" are here epitomized in a fairly accessible form. True, there are cloying moments, but, owing to the fluid counterpoint, these are not so frequent as might be supposed from the general type of harmony used. Of the six movements, the meditative ones contain the composer's most pregnant thoughts. There is something forced and awkward in the markedly rhythmic movements. The printing is clear but overcrowded.

E. R.

REVIEWS OF PERIODICALS

Música. Barcelona. February 1938.

José Subirá : *La Música en el Teatro Valenciano (Apuntes históricos)*.

Enrique Casal Chapi : *Salvador Bacarisse*.

This is the second number of a new monthly published under theegis of the Spanish Ministry of Public Instruction. In addition to news, notes and reviews, it contains two substantial essays and useful summaries of the articles in French and English.

Subirá is the greatest living authority on the *tonadilla* and the Spanish musical theatre of the past in general. His article on music in the Valencia theatre is essentially a summary of an unpublished book, 'Cincuenta años de vida teatral y musical valenciana (1790-1840)'. Salvador Bacarisse has the reputation of being one of Spain's most advanced modernists; Casal Chapi demonstrates, with numerous music-type examples, that the bulk of his work has a sound traditional basis.

March

Eduardo M. Torner : *Música y literatura*. Julián Bautista : *Lo típico y la producción sinfónica*. Otto Meyer : *En torno de una sociología de la música*. Manuel Borgunyó : *Elementos para la organización de la pedagogía musical escolar*. Arnaud : *La radio, elemento creador de un nuevo modo de expresión*.

Torner's article analyses some characteristic passages of Spanish prose (by well-known Galician, Castilian, Andalusian and Asturian writers) from the point of view of rhythm. Using also gramophone records of these passages, spoken by the authors, he detects certain internal rhythmic schemes and the recurrence of definite patterns.

Bautista's remarks on nationalism in symphonic music, though very sane—he is in favour of unconscious nationalism, as opposed to the "musical picture post-card" style—say nothing fresh on a rather stale topic.

G. A.

Musical Quarterly. New York. April 1938.

Olga Bennigsen and Nicolas Slonimsky cover much the same ground in two articles, 'More Tchaikovsky-von Meck Correspondence' and 'Further Light on Tchaikovsky'. Both have gone to the Russian edition of the Tchaikovsky-Meck letters. The story is not pretty. In the lack of crucial documents to explain the break between the composer and his patroness, both authors resort to surmises and incline to think that in 1890 the lady was suddenly disillusioned about the musician's morality. Olga Bennigsen is the more severe towards Tchaikovsky, speaking of his "surprising lack of delicacy and self-respect", of "the cruel deception practised upon her throughout so many years" and "the love she had wasted so unworthily". Slonimsky has a secondary suggestion to make,

which obviously recommends itself: "The emotional pitch of the correspondence had been falling for some time, and Mme. von Meck may have finally experienced the difficulty of living up to a standard established by herself." He discredits the theory that Tchaikovsky virtually committed suicide by defiantly drinking unboiled water during the cholera epidemic. "Tchaikovsky was relatively happy at the moment, and according to all witnesses of his agony he shunned the thought that his indisposition was really the beginning of cholera".

'Towards a Prehistory of Occidental Music' by Curt Sachs lays down five principles to determine the relative age of folksongs and vocal styles. "The study of this prehistory will lead to many hidden facts . . . and the history of music will eventually establish a basis upon which its fabric may rest. Certain Mediterranean folk-melodies, for instance, are so closely connected with melodies of the Troubadours that we must conclude that the *style fleuri* of the last millennium is an inheritance at least from the Bronze Age".

Louis Harap has an article on 'Some Hellenic Ideas on Music and Character' and Edgar Davis one in praise of Bernard van Dieren—"that astounding intellect, an intellect too vital ever to strike the same posture twice". "One cannot mention the sixth Quartet without remembering that, in its *molto sostenuto*, van Dieren writes a slow movement which might put to shame the entire post-Beethoven achievement in that direction, with the solitary exception of Bartók".

Dom Anselm Hughes's paper, 'The Origins of Harmony', has special reference to 'An Old St. Andrews Music Book' which J. H. Baxter edited for the Oxford University Press (the MS. is in the Wolfenbüttel library) and includes transcriptions by Dom Anselm of two thirteenth-century pieces. H. A. Scott's 'London Concerts from 1700 to 1750' (sixteen pages) contains numerous curious details. Other articles are by Anna Blanche McGill ('Old Mission Music') and Robert Sabin ('Early American Composers and Critics').

R. C.

Rassegna Musicale. Turin. January 1938.

A. della Corte: *La drammaturgia nella 'Semiramide' di Rossini*.
E. Borrelli: *Intuizione barocca e civiltà musicale*. L. Landshoff: *La nuova edizione del Catalogo mozartiano del Köchel*.

February 1938.

G. Pannain: *La vita del linguaggio musicale*. A. Mantelli: *Ravel*.

March 1938.

A. Capri: *Le origini dell' impressionismo musicale*. A. Einstein: *Vincenzo Galilei e il duetto didattico*.

Della Corte's paper is an extract from a forthcoming book on opera, and Pannain's, too, is a sample from an unpublished book which lends its title to the article. The former tells us that Della Corte will touch on some neglected subjects with more enthusiasm than is usual in histories of opera, and the latter suggests that a thinker is making an interesting contribution to aesthetics. The Einstein article is a version of one which appeared last year in 'Music & Letters'. Mantelli's paper draws suggestive comparisons between Ravel and Debussy. The March number

includes a substantial notice of the revival at Naples of Bloch's 'Macbeth' by Alfredo Parente. Subtract the music from the drama and the spectacle, he says—forget Shakespeare—and by far the greater part of the music is reduced to a play of sounds lacking character, impulse and an intrinsic necessity. The composer does not traduce the poet. For the most part the music seconds and sustains the drama with fidelity. But Parente protests against the suggestion that "Bloch has translated Shakespeare into music". That is only a phrase for the mob, he says. "Shakespeare is untranslatable into music, first because Shakespeare, as such, and like every poet, is not susceptible of translation, either musical or verbal; secondly, a man of genius has something other to do than translate another man of genius—he has to create for himself."

R. C.

Revue Internationale de Musique. Brussels. March-April 1938.

This new magazine is launched with a number of some 200 pages, together with a supplement including compositions by László Lajtha, Walter Pistor, Luigi Dallapiccola, Edmund von Borck, Olivier Messiaen, Raymond Moulaert and A. Khatchatouriane. Writing on the present situation of music in Italy, Casella says that the policy of the Régime is "to encourage music in every way and to aid its existence and expansion, but also to allow artists a total liberty of creation", in spite of certain efforts that have been made in recent years to persuade the government into hostility towards modernity. There are to-day two parties in musical Italy, "one faithful to the provincial and mediocre mentality of pre-war Italy, its decadent romanticism and lower-middle-class sentimentality," and the other "bent on realizing an art at once profoundly national (a return is made for that purpose to traditions far older than those of the nineteenth century) and also European in the contribution it makes to the solution of the general problems of music". And the two are said to be engaged in lively conflict.

A different state is depicted in Fritz Stege's corresponding article on Germany, the spirit of which seems to be a fanatical belief in unification, not to say uniformity. People, State, Policy and Art are, or should be, one and the same thing; and we read of "the necessity to implant in the people's soul lofty ideals common to every one, in order to war against disintegration into smaller and smaller groups which spread an unhealthy influence, particularly in the field of music". Stege insists that there is nothing arbitrary in all this:

If jazz is forbidden, and if there is no longer a hearing allowed in Germany for intellectuals and enemies of the people who compose an unfeeling music without heart or soul, these prohibitions were in no wise arbitrary but were the result of thorough consideration of the people's soul whose responsible authorities have discarded everything that failed to correspond to the true nature of the German nation.

And we go on to read that the new criterion of a work of art is no longer "Is it beautiful? Is it aesthetically satisfactory?", but "Is it good? Does it correspond to the ethical nature of the people?" "The new work of art emanates organically from the life of the folk". What works have in fact emanated? Stege names Gottfried Müller's "astounding" variations on a German folksong, 'Morgenrot', pieces by Werner Egk based on German folk-dances. He goes on to speak of the enormous

number of mouth-organ players in Germany, accordion-players, mouth-organ bands, zither clubs, amateur orchestras and choral societies.

Similarly in Russia the numbers are impressive. The Russian contributor to this international symposium, George Polianovsky, mentions 55,000 Russian musical societies, with a total membership of more than 1,000,000. "Musical culture in Soviet Russia is no longer the privilege of the few. A musical education is within every one's reach. The art of Russian composers is in full florescence". Miaskovsky, we read, has reached his seventeenth symphony, having described in his sixteenth "the incomparable beauty of human heroism". New talents full of originality appear—Mouradelli, Boudaslikin, Moukroussov. As in Germany, so in this other brave new world there is a renewed cult of the folksong. "Russian, Ukrainian, Central Asiatic, Cossack songs and, in Kabalevsky's operetta, charming French folksongs have inspired composers, stimulating an original creation of high value". Edwin Evans's urbane account of music in England strikes a different note, suggesting as a matter for congratulation that musical life here is less subject to musico-political influences than it appears to be elsewhere. Charles Koechlin writes from France. Economic conditions, he reports, are bad. Society hardly cares for the arts; and commercialization is a dire influence. How shall an artist earn a living and retain his liberty? "There is the difficult and distressing problem—perhaps insoluble in our organization of to-day". The Austrian articles, by Paul Stefan and H. E. Heller, already belong to bygone history. Presumably writing before the events of March, Heller reports a crisis at Vienna, with only a third as many concerts there as at Budapest. "Que nous reste-t-il donc?", he ends by asking. What indeed! Stege's article gives the answer. The principal reviews in the new magazine are signed by Jean Absil, Paul Gilson and Henri Desclin.

R. C.

Revue Musicale. Paris. February 1938.

Hector Fiocco was born at Brussels in 1703 and died in 1741. The Antwerp Vereeniging voor Muziekgeschiedenis, in the course of its publication of bygone Belgian music, has brought out a volume of Fiocco's harpsichord pieces, and this is discussed by Ernest Closson in the first article of this number. The Fiocco family was Venetian, and there are descendants still living at Antwerp, where Hector was chapel-master from 1731 to 1737. The harpsichord pieces number twenty-four, in two suites. Henry Prunières continues his pleasing narration of the adventures of Dassoucy. In this instalment we find him collaborating with Corneille in 'Andromède', the production of which, however, was delayed by the Fronde. It was at last performed in 1650. Corneille despised music and allowed only a very subsidiary place to the composer. Poet and musician alike, however, were eclipsed in the public's eye by the "machines". Prunières represents Dassoucy as leaving Paris for Turin out of fear for his life after a quarrel with the truculent Cyrano de Bergerac. He was welcomed at the Turin Court but fell out of favour with Madame Royale (the Duchess of Savoy was a French princess), for some impiety, it is supposed. We then see the adventurer at Carcassonne where the Languedoc States were meeting and where Dassoucy, joining forces with Molière, persuaded the latter to produce 'Andromède'—this time without

machines. Madeleine Béjart was the Andromeda, Molière the Perseus. The child's part was taken by a little girl of eight, the Armande of Molière's later years.

Joseph Yasser in a long article introduces to French readers his 'Theory of Evolving Tonality' with which English readers have been able to make acquaintance in his book of that name. Robert Bernard has a longish paper on 'The Characteristics of French Music'. Always excepting Berlioz, who does not fit into a neat scheme, Bernard finds the musicians of his nation obeying "the laws of politeness, the taste for proportions—that is, the laws of sociability". "There is a certain condescending sort of admiration which is unjust towards our musicians to the point of sacrilege". In one passage he argues that it was only a "fortuitous circumstance", viz. the French Revolution, which prevented Rameau from being accepted by France as her great composer and the classic expression of her genius in music. But Rameau had written for the Versailles Court, and the accident of 1789-93 brought in an egalitarianism which had no use for his aristocratic themes. "Rameau came too late or too soon". The reader cannot help thinking that also he was not quite a big enough musician for the role Bernard would allot him.

R. C.

Sovetskaya Muzika, February 1938

A. Aleksandrov : *Music in the Red Army*. A. Lepin : *An Opera about the Frontier Guards* (Lev Stepanov's 'Frontiersmen'). B. Yarustovsky : *V. Kruchinin's 'Red Army Suite'*. A. Ostretsov : *Glinka's 'Shakh-Senem'*. K. Kuznetsov : *The Music to Lope de Vega's 'Fuente Ovejuna'*. I. Martinov : *Eisler's 'Miniature Symphony'*.

Kuznetsov, who is one of the finest musical scholars in Russia, gives an interesting account of the old music he unearthed for a recent Moscow production of 'Fuente Ovejuna'. The analysis of Hanns Eisler's 'Miniature Symphony', Op. 29, is instructive. Eisler is a good Communist and, although he is a German, his Symphony was recently published by Muzgiz (the Russian State Publishing Company). But he is a pupil of Schönberg, an atonalist, and so he has to be reprimanded for "not yet managing to free himself fully from the pernicious influence of formalism". His first movement and finale are specially condemned for their "dryness, abstraction and schematicism". However, there are redeeming features in the two middle movements. "This gives us grounds for hoping that the composer will succeed in escaping from his formalistic errors and, consequently, of creating clear, emotional works of great artistic significance."

G. A.

number of mouth-organ players in Germany, accordion-players, mouth-organ bands, zither clubs, amateur orchestras and choral societies.

Similarly in Russia the numbers are impressive. The Russian contributor to this international symposium, George Polianovsky, mentions 55,000 Russian musical societies, with a total membership of more than 1,000,000. "Musical culture in Soviet Russia is no longer the privilege of the few. A musical education is within every one's reach. The art of Russian composers is in full florescence". Miaskovsky, we read, has reached his seventeenth symphony, having described in his sixteenth "the incomparable beauty of human heroism". New talents full of originality appear—Mouradelli, Boudaslikin, Moukrousov. As in Germany, so in this other brave new world there is a renewed cult of the folksong. "Russian, Ukrainian, Central Asiatic, Cossack songs and, in Kabalevsky's operetta, charming French folksongs have inspired composers, stimulating an original creation of high value". Edwin Evans's urbane account of music in England strikes a different note, suggesting as a matter for congratulation that musical life here is less subject to musico-political influences than it appears to be elsewhere. Charles Koechlin writes from France. Economic conditions, he reports, are bad. Society hardly cares for the arts; and commercialization is a dire influence. How shall an artist earn a living and retain his liberty? "There is the difficult and distressing problem—perhaps insoluble in our organization of to-day". The Austrian articles, by Paul Stefan and H. E. Heller, already belong to bygone history. Presumably writing before the events of March, Heller reports a crisis at Vienna, with only a third as many concerts there as at Budapest. "Que nous reste-t-il donc?", he ends by asking. What indeed! Stege's article gives the answer. The principal reviews in the new magazine are signed by Jean Absil, Paul Gilson and Henri Desclin.

R. C.

Revue Musicale. Paris. February 1938.

Hector Fiocco was born at Brussels in 1703 and died in 1741. The Antwerp Vereeniging voor Muziekgeschiedenis, in the course of its publication of bygone Belgian music, has brought out a volume of Fiocco's harpsichord pieces, and this is discussed by Ernest Closson in the first article of this number. The Fiocco family was Venetian, and there are descendants still living at Antwerp, where Hector was chapel-master from 1731 to 1737. The harpsichord pieces number twenty-four, in two suites. Henry Prunières continues his pleasing narration of the adventures of Dassoucy. In this instalment we find him collaborating with Corneille in 'Andromède', the production of which, however, was delayed by the Fronde. It was at last performed in 1650. Corneille despised music and allowed only a very subsidiary place to the composer. Poet and musician alike, however, were eclipsed in the public's eye by the "machines". Prunières represents Dassoucy as leaving Paris for Turin out of fear for his life after a quarrel with the truculent Cyrano de Bergerac. He was welcomed at the Turin Court but fell out of favour with Madame Royale (the Duchess of Savoy was a French princess), for some impiety, it is supposed. We then see the adventurer at Carcassonne where the Languedoc States were meeting and where Dassoucy, joining forces with Molière, persuaded the latter to produce 'Andromède'—this time without

machines. Madeleine Béjart was the Andromeda, Molière the Perseus. The child's part was taken by a little girl of eight, the Armande of Molière's later years.

Joseph Yasser in a long article introduces to French readers his 'Theory of Evolving Tonality' with which English readers have been able to make acquaintance in his book of that name. Robert Bernard has a longish paper on 'The Characteristics of French Music'. Always excepting Berlioz, who does not fit into a neat scheme, Bernard finds the musicians of his nation obeying "the laws of politeness, the taste for proportions—that is, the laws of sociability". "There is a certain condescending sort of admiration which is unjust towards our musicians to the point of sacrilege". In one passage he argues that it was only a "fortuitous circumstance", viz. the French Revolution, which prevented Rameau from being accepted by France as her great composer and the classic expression of her genius in music. But Rameau had written for the Versailles Court, and the accident of 1789-93 brought in an egalitarianism which had no use for his aristocratic themes. "Rameau came too late or too soon". The reader cannot help thinking that also he was not quite a big enough musician for the role Bernard would allot him.

R. C.

Sovetskaya Muzika. February 1938

A. Aleksandrov: *Music in the Red Army*. A. Lepin: *An Opera about the Frontier Guards* (Lev Stepanov's 'Frontiersmen'). B. Yarusovskiy: *V. Kruchinin's 'Red Army Suite'*. A. Ostretsov: *Glière's 'Shakh-Senem'*. K. Kuznetsov: *The Music to Lope de Vega's 'Fuente Ovejuna'*.

I. Martinov: *Eisler's 'Miniature Symphony'*.

Kuznetsov, who is one of the finest musical scholars in Russia, gives an interesting account of the old music he unearthed for a recent Moscow production of 'Fuente Ovejuna'. The analysis of Hanns Eisler's 'Miniature Symphony', Op. 29, is instructive. Eisler is a good Communist and, although he is a German, his Symphony was recently published by Muzgiz (the Russian State Publishing Company). But he is a pupil of Schönberg, an atonalist, and so he has to be reprimanded for "not yet managing to free himself fully from the pernicious influence of formalism". His first movement and finale are specially condemned for their "dryness, abstraction and schematicism". However, there are redeeming features in the two middle movements. "This gives us grounds for hoping that the composer will succeed in escaping from his formalistic errors and, consequently, of creating clear, emotional works of great artistic significance."

G. A.

GRAMOPHONE RECORDS

Orchestral

Beethoven : *Symphony No. 8* (Boston Symphony Orchestra conducted by Koussevitsky. *H.M.V. : DB. 3172-4*). This is truly a Symphony from the New World, as regards performance. It has all the springing to attention of a first-class Review-Day event, great brilliance, inescapable emphasis, immense rhythmic urgency in energetic passages, a lolloping Rubens-like grace in the *allegretto scherzando*. Altogether this recording is a handsome one in the way that Rubens's blowzy beauties are handsome. The orchestral playing at its best is so good that it inclines one favourably to a record that must otherwise irk a listener who doesn't choose to be lectured.

Beethoven : *Leonore Overture No. 2* (London Symphony Orchestra under Weingartner. *Col. : LX. 712-3*). At last. It has been one of the incomprehensible pronunciamentos of the panjandrums that the second 'Leonore' should not be recorded. Now that is put right, and admirably, in this dignified rendering where the energy seems to be generated as much from some inner necessity of the music as from the players' personal intentions. It is not a showy record, thanks be. One listens to it, begins to know the music and later realizes how well it is being played and interpreted.

Brahms : *Symphony No. 4* (London Symphony Orchestra under Weingartner. *Col. : LX. 705-9*). Give a work a conductor worthy of it and the result will be that which may be discovered in this record. Weingartner gets excellent playing out of the London Symphony Orchestra and he treats the music with a becoming propriety. Other people have made this Symphony, poor thing, glow with greater brilliance. But there are still those who are willing to be persuaded rather than dragooned, and for them this record will be as satisfying as anything may be in this sad world.

Brahms : *Academic Festival Overture* (Vienna Philharmonic Orchestra under Bruno Walter. *H.M.V. : DB. 3394*). A historic record, one of the last in which Walter will conduct this orchestra, which has done so much good work for him, and he with it. It has a beautiful free swing in the rhythm, admirable deftness of detail and an easy ensemble. No more need be demanded and the record that results is a most acceptable addition to the library.

Brahms : *Tragic Overture* (B.B.C. Orchestra under Toscanini. *H.M.V. : DB. 3349-50*). This is a valuable opportunity to settle for yourself (you'll never settle the question for any one else) whether "tragic" is the right adjective. Such a piece of cerebration can be brought off the more easily because the medium is so clear. The points are all made and one or two new ones elucidated, but all is done without any fuss and there is no sensation of either rhetoric or didactic eloquence. It is possible that the secret of this style of interpretation might be

discovered. But it does not appear that the man has yet arrived who, in such matters, is to be a second Toscanini.

Haydn : *'Military' Symphony* (Vienna Philharmonic under Walter. *H.M.V. : DB. 3421-3*). Walter is one of those who can make eighteenth-century music dance without allowing it to become kittenish and can make it stride in grandeur without its becoming pompous. So it is that this record pleases one continually by the freshness of the music and by its strength. The record is technically admirable besides being a sound piece of interpretative artistry.

Monteverdi : *Various Works* (Singers and instrumentalists under the direction of Nadia Boulenger. *H.M.V. Album*). The value of this publication needs no stressing. As far as one knows none of the works has been recorded before and each one is of great interest and beauty. It is not the historian of music only who will find this set of records to his taste. He, indeed, will rediscover what he was looking for and knew to exist, whereas the ordinary listener, if he is brought into contact with this album, will have the different and equally exhilarating sensation of discovering some new aspects of beauty. Of the music there is no call to speak. There remains the performance. It bears the stamp of amateur enthusiasm and application rather than that of amateurishness. The ensemble may not always be absolutely true, but it is well held, for all that, and is fluent and sensitive in a degree which a crack choir would probably miss. Mlle Boulenger has chosen the music from a wide field, having included music as early as 1590 (*'Ecco mormorar l'onde'*) and as late as 1638 (*'Madrigali guerrieri ad amorosi'*).

Mozart : *Symphony in A major* (The London Philharmonic Orchestra under Sir Thomas Beecham. *Col. : LX. 687-9*). The Mozart symphonies one never hears leave one wondering why people go on performing others to their exclusion. This is one that too often has given way to others no less, but no more, worthy. The present record (of an extremely satisfying performance) should help to restore the work to favour.

Mozart : *Symphony in C major, 'Jupiter'* (Vienna Philharmonic under Walter. *H.M.V. : DB. 3428-31*). Like the Haydn record of the *'Military'* noticed above, this made by the same artists combines a sufficiently exact technique of presentation with an adequately controlled expression of the poetry and dramatic character which Walter generally manages to lay bare in his interpretations of eighteenth-century symphonic music. This is a true record.

Mozart : *March in D major, K. 335 ; March in D major, K. 408* (Orchestre de la Société des Concerts conducted by Eduard Fendler. *H.M.V. : DA. 4912*). They make one realize particularly keenly why certain contemporary pieces were called *divertimenti*. Both of these minute musical items are deliciously diverting, neither more nor indeed in any way less. On the reverse side of the disk is a tiny Overture in D by Haydn that fits perfectly the mood of the Marches. The order of playing should properly be the Overture record first. Then add the Marches and the entertainment is complete.

Schumann : *Violin Concerto* (Yehudi Menuhin and the New York Philharmonic Orchestra under John Barbirolli. *H.M.V. : DB. 3435-8*). The noise is dying down and one can begin to listen to the music. It is more Schumanesque than Schumann and one ends with the feeling

that he never wrote anything more like his own music without its becoming intrinsically Schumann. One would always have said it was Schumann and yet been ready, had the facts not been what they are, to discover that it was an imitation of genius. Menuhin plays the work with great feeling, an exquisite, warm tone and generosity in the phrasing. Collectors will probably not need to be reminded that this may well be the last record of the work. It will hardly become sufficiently popular to warrant a second issue.

Sibelius : *Vol. 5 of the Sibelius Society. H.M.V.* This contains a very good performance of the fourth Symphony made by the London Philharmonic Orchestra under Beecham (these being responsible for the whole album), besides a series of short movements from the incidental music to Shakespeare's 'Tempest', and the tone-poem 'Lemminkäinen's Homeward Journey', Op. 22 No. 4. There is nothing here that is not welcome, but the 'Tempest' music is especially worth having, if only because it so seldom appears in programmes in this country. Six of the seventeen movements are recorded, including the minute and moving 'Prospero', which within the space of twenty bars gives a complete portrait, and the tenuous 'Miranda' (here the balance of the upper strings does not come through as it evidently should). After playing through these six pieces it is impossible not to wish that the whole set had been recorded.

Walton : *Viola Concerto* (Walter Riddle with the London Symphony Orchestra, the composer conducting. *Decca : X. 199-200*). This record gives a reliable and generally clear account of the Concerto. The solo part Walter Riddle plays with understanding, showing admirable mastery of its technical aspect and sympathy with regard to the music. The orchestral playing is sound and as a whole the record shows that the notion that a composer is not the best conductor of his own work has, for all its fundamental truth, certain exceptions.

Chamber Music

Brahms : *Clarinet Quintet, Op. 115* (Reginald Kell and the Busch Quartet. *H.M.V. : DB. 3383-6*). This is the kind of record that might almost be bought on sight, a confidence trick that seldom is worth the risk. But this is a thoroughly reputable piece of work, with the music much to the fore and the excellent players intent on keeping it there. The only adverse criticism is that the clarinetist is a shade too discreet. His evanescent tone is undeniably gracious and soothing, but his *piano* sometimes becomes *pianissimo* and the balance is upset. His phrasing is perfect, and when he allows himself to be heard above the rest his loud tone has a fine male quality about it. One feels, as so often with chamber ensembles, that there should have been a sixth person present at rehearsals with the single aim of correcting balance. It is repeatedly evident that the players are too much in the middle of things to be able always to do the job accurately.

Brahms : *Violin Sonata in D minor* (Szigeti and Petri. *Col. : LX. 699-701*). An example of the best kind of ensemble playing wherein two first-rate players add to their individual gifts that rare third one, the ability to give as much as is taken. It is a record that must be strongly recommended.

Tschaikovsky : *Pianoforte Trio* (Hephzibah and Yehudi Menuhin and Maurice Eisenberg. *H.M.V. : DB. 2887-92*). The chief characteristic of this performance is its fresh enthusiasm, which is very attractive. The ensemble is not outstandingly notable, sound and fluent rather than subtle. And having said as much, one realizes how little room for subtlety there is in the rendering of this music. It is Tschaikovsky's best chamber work, but still unsatisfactory because of the divergence between the slender material and the bloated form it is required to fill. Performed in this pleasant way it is bearable in sections and probably that is as much as one may expect a performance to provide.

S. G.

CORRESPONDENCE

To the Editor, 'Music & Letters'.

Sir,

In the profuse criticism of my book on 'The Music of the Sumerians' in your last issue, for which my thanks are due, Miss Schlesinger asks for the complete list of the cuneiform signs used in the notation of the Creation Hymn. These are set out on Plate IX as they appear in the original tablet (c.800 B.C.) and a transcription of this later version will be found in Dr. Ebeling's 'Religiöse Texte aus Assur', as stated in the reference. The earlier text (c.1800-1600 B.C.) I have noted as given by Landsberger in the 'Festschrift Max von Oppenheim' (1933). It was therefore considered unnecessary to reprint these cuneiform characters, as to those unacquainted with the peculiar structure and rules of the language they would be enigmatical, and their phonetic values are duly given in the full score of the Hymn.

My kindly critic apparently wishes to read into the primitive Sumerian seven-note scale (for which there is contemporary authority) the modifications set forth by theoretical writers some 2,000 years later—a very natural desire in so enthusiastic an exponent of Greek music. I would, however, suggest that, before acquiescing in her conjectures, due consideration should be given to my reasoned conclusions, based as they are on an intimate study (linguistic, documented and practical) of a very remote period in Asiatic musical history, and one hitherto but little explored.

Yours faithfully,

FRANCIS W. GALPIN.

Richmond, Surrey.

April 1938.

To the Editor, 'Music & Letters'.

Sir,

In his reference to the Causton or Caustun Morning and Evening Service, recently published by the Oxford University Press, your reviewer was evidently misled by what appears in the late John S. Bumpus's 'History of English Cathedral Music', pp. 16 and 17. This valuable

work was, however, published some two or three years before the first of my editions of Causton's service music came out in 1912, *viz.*: the Evening Service, closely followed by the Communion Service. The Morning Service was not published until 1933, in connection with the Three Choirs' Festival at Hereford of that year.

The Communion Service, as originally reprinted in the 'Ecclesiologist' of 1861, from Day's 'Service Book' of 1560, with the 'Venite', was not apparently intended for performance. This was otherwise in the case of the edition of 1913 brought out in my 'Cathedral Series', completed by the addition of the 'Kyrie' proper, in Greek and English, 'Benedictus' and 'Agnus Dei', all adapted from the music provided for the 'Venite' which will never again be sung except to a chant, the little anthem setting, to an English translation of 1616 of the Latin motet 'O Sacrum Convivium', gathering up what was left. None of the 'Venite' music has therefore been lost. This adaptation may have been justified by the fact that Causton in the 'Credo' has adapted from himself. A distinguished cathedral organist once remarked to me that the adaptations were the most attractive features of the music.

Causton was practically unknown. It is not generally realized that the cathedral tradition had entirely lost all knowledge of its finest inheritance in both its Latin and English music, and had vitiated history in consequence. It assumed that plain music of the note-against-note type of the Dorian Service of Tallis was at the foundation of the English school of service music, which was in fact the product of a later Elizabethan period, devised in the effort made to placate the violent votaries under the 'Genevan Oppression' in their endeavour to abolish all music save 'metrical psalmody.' In the first decade of the present century this encouraged a controversial attack on the cathedral music of the Reformation period, as having no relation whatever with the pre-Reformation past. This was left to me to encounter in the press, and, in association with my work at Birmingham Cathedral in assisting the late Mr. Edwin Stephenson, the 'Cathedral Series' came out in 1912, with Services by Causton and Mundy to prove the case I had made out.

It is regrettable, with so much Tudor music still unavailable for practical performance, that Causton's music should have been brought out anew, but as I pointed out at the conclusion of the preface to Causton's Morning Service, there are two schools of editing the music of the Tudor period, and perhaps a demand has been made that both should be represented in the case of the music now under consideration.

Yours faithfully,

S. ROYLE SHORE.

Hindhead, Surrey,
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